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Josephine M. L. Lemmi

SUPERIOR INSTRUCTION BOOKS

FOR

TEACHERS AND PLAYERS OF THE REED ORGAN.

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THE BEST INSTRUCTION BOOKS

FOR THE

Piano-Forte.

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE.

By NATHAN RICHARDSON.

The plan adopted in the construction of this method, is at once, so simple and thorough, so practical, progressive and pleasing, that this book has been almost universally adopted by teachers and pupils everywhere. It is systematic in arrangement, avoids all technicalities not essential to a correct understanding of the art, and provides interesting pieces for practice, which take the place of dry exercises, and easily and rapidly impart a thorough knowledge of the art of playing the Piano-forte correctly, in the shortest time consistent with a conscientious study and practice of the lessons and exercises. It is the work of one who was at all times painstaking, energetic and thorough in his work, who studied with the best and most eminent foreign and American teachers, and whose own practical experience and knowledge, gained in the course of many years of practice and observation, was utilized in the construction of a method which has been introduced into almost every home throughout the United States and Canada. It has been thoroughly revised, all the exercises are carefully fingered and graded, is handsomely printed, and has reached a sale which aggregates hundreds of thousands of copies. Editions are published, with either foreign or American fingering; if no preference is indicated, the latter will be sent. By its recent enlargement, there have been added Schumann's Rules for Young Musicians, Czerny's Letters to his Young Lady Pupils; and valuable hints by celebrated players, including Bach, Mozart, Thalberg and others. **Price \$3.25.**

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The New England

CONSERVATORY METHOD

—FOR THE—

PIANO-FORTE.

Comprising the First Three Grades of Instruction,

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Josephine M. L. Lawrence
Oct. 13, 1937

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WINTER PARTY

P R E F A C E .

The exercises contained in the present work have been prepared for the use of the Conservatory with a view of providing a thorough system of study for the Piano-Forte, beginning with the rudiments and proceeding step by step, until an advanced point has been reached. Among the large number of instruction books, methods, études, &c., none were found to fully meet the requirements for such a system of study as it was desired to establish in the Conservatory. Many of them, while possessing much that is valuable, are still not sufficiently progressive, difficulties often being introduced which require greater skill in the pupil than the previous exercises are calculated to develop; others contain much useless matter, while others are deficient in arrangement. It was therefore found necessary to compile a new work, which should aim at securing all the excellencies of those already in use, and yet be free from their defects. The result is now before the public.











The technical exercises and studies are from Plaidy, Bertini, Czerny, Beyer, Duvernoy, Köhler, and other standard composers.

The music presented in the Recreations in general illustrates some technical difficulty presented in the lessons immediately preceding, and has been selected with special reference, first, to furnishing a progressive course of study; second, to the education of the taste; third, to making the study of the Piano-Forte as interesting and attractive as possible. Compositions have accordingly been introduced from Haydn, Mozart, Beethoven, Weber, Schubert, Schumann, Mendelssohn, Henselt, Heller, Mayer, Burgmuller, Auber, and other celebrated composers.

It is confidently believed that the plan of study here presented will commend itself to every thorough, conscientious teacher, and that the work will supply a want long felt by teachers throughout the country.

E. TOURJÉE.

DEFINITIONS, TECHNICAL TERMS. &c.

1. **The Musical Alphabet** Consists of the seven letters *a, b, c, d, e, f, g*. All musical sounds receive the name of one of these letters, or a name derived from them.
2. **Staff.**  Five parallel lines with the intervening spaces, making nine degrees upon which notes are written.
3. **Leger Lines.**  Short lines written above or below the staff to extend it. **Brace.**  This character is used to connect two or more staves, and to show that the notes written upon them are to be performed simultaneously.
4. **Bars.** Perpendicular lines drawn across the staff to divide it into measures. The word *bar* is also used as synonymous with *measure*.
5. **Measures.** Spaces between the bars used to represent equal portions of time.
6. **Notes.** Characters used to show the relative length of sounds and their difference in pitch. (high or low.) Seven kinds are in use, viz: the whole () , half () , quarter () , eighth () , sixteenth () , thirty-second () , sixty-fourth () .

A Whole Note is equal to



2 Half Notes, or



4 Quarter Notes, or



8 Eighth Notes, or



16 Sixteenth Notes, or

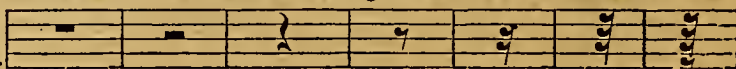










32 Thirty-second Notes, &c.




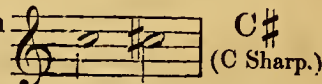
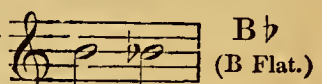

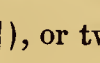
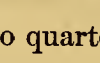











7. **Rests.** Characters used to indicate silence, and corresponding in length and name with the notes.

Whole rest. Half rest. Quarter rest. Eighth rest. 16th. rest. 32d. rest. 64th. rest



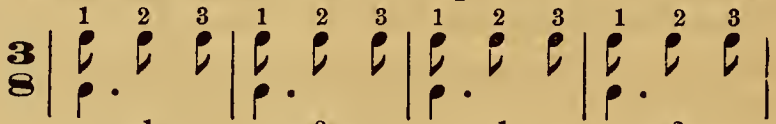
8. **Dotted Notes and Rests.** A dot placed after a note increases its length by one half; Ex: a whole note () is equal in length to two half notes () ; but a dotted whole note () is equal in length to three half notes () . So a half note () is equal to two quarter notes () ; but a dotted half note () is equal to three quarter notes () , &c. When two dots are placed after a note, the second dot adds half the value of the first. A double dotted whole note would therefore be equal to a whole note, a half note, and a quarter note. The effect of the dot when placed after a rest is the same as explained above; but it is now seldom employed, smaller rests being used instead.

- 9. Clef.** A character used to determine the position of the letters on the staff. There are two in common use, viz: the Treble or G clef , likewise called the Violin clef, which is placed on the second line, and the Bass or F clef , which is placed on the fourth line. The other letters follow in their regular order upward. 
- 10. Interval.** Difference in pitch between two sounds. Intervals are always reckoned from the lowest note upward.
- 11. Sharp. (#)** Sign of elevation — placed before a note to show that the next key on the Piano-Forte, *above* the one represented by the note, is to be played. 
- 12. Flat. (b)** Sign of depression — placed before a note to show that the next key on the Piano-Forte, *below* the one represented by the note, is to be played. 
- 13. Half Step or Semitone.** The smallest interval used in music — the distance from one key to the next, Ex: C to C#; E to F; G to A b, &c.
- 14. Step or Whole Tone.** Two half steps or semitones, Ex: C to D; F to G; E to F#; B b to C; A b to B b, &c.
- 15. The Natural (♮)** Is used to restore a note previously raised or depressed, to its original sound.
- 16. Rhythm.** Measured movement. The various ways in which measures are divided, are as follows:—
- 17. Double Time.** The measure is divided into *two* equal parts. This is the simplest division of time, and the different varieties are represented by the figures $\frac{2}{2}$, $\frac{2}{4}$ or $\frac{2}{8}$ placed on the staff at the beginning of a piece, which indicate respectively that two half notes $\frac{2}{2}$ () or two quarter notes $\frac{2}{4}$ () or two eighth notes $\frac{2}{8}$ () fill the measure.
- 18. Triple Time.** The measure is divided into *three* equal parts. The varieties are indicated by the figures $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$. The denominator always shows the *kind of notes* into which the measure is divided and the numerator the *number of those notes* contained in the measure.
- 19. Quadruple Time.** The measure is divided into *four* equal parts. This kind of time is obtained by uniting two measures of double time into one measure.
- Ex: Double: $\frac{2}{4}$ |  | $\frac{2}{4}$ |  | $\frac{2}{4}$ |  |
- Quadruple: $\frac{4}{4}$ |  | $\frac{2}{4}$ |  | $\frac{3}{4}$ |  | $\frac{4}{4}$ |  |
- The varieties are the $\frac{4}{2}$ $\frac{4}{4}$ and $\frac{4}{8}$.
- 20. Common Time.** The name applied to the varieties of double and quadruple time. The $\frac{4}{4}$ is usually designated by  and the $\frac{2}{2}$ by 
- 21. Compound Time** Is obtained by uniting two or more measures of simple time in one measure. It is, however, generally applied only to combinations of simple triple time.
- 22. Compound Double Time.** Two measures of simple triple time united in one. This division of the measure is generally known as *Sextuple time*. The varieties in common use are the $\frac{6}{4}$ and $\frac{6}{8}$.
- 23. Compound Triple Time.** Three measures of simple triple time united in one. The varieties in common use are the $\frac{9}{8}$ and $\frac{9}{16}$.

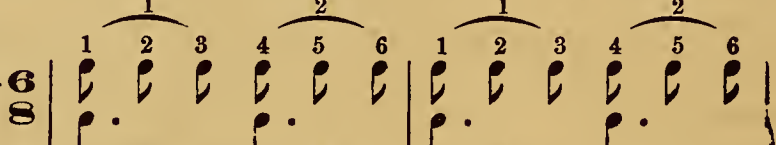
24. Compound Quadruple Time. Four measures of simple triple time, or two measures of sextuple time united in one. The $\frac{12}{8}$ is the only kind in general use.

The following example will show how the varieties of compound time are formed.

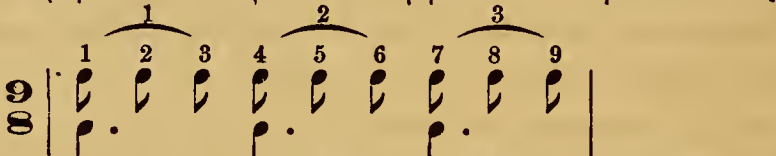
25. Simple Triple Time.

$\frac{3}{8}$ | 

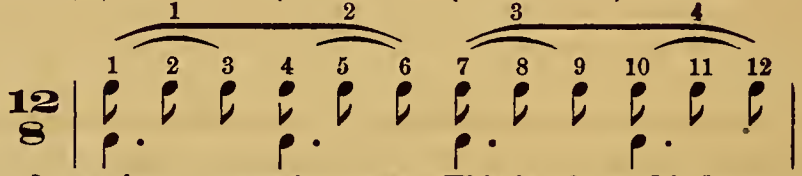
Compound Double Time, otherwise called Sextuple Time.

$\frac{6}{8}$ | 

Compound Triple Time.

$\frac{9}{8}$ | 


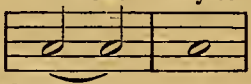
Compound Quadruple Time.


$\frac{12}{8}$ | 


26. Accent. Particular stress or force given to certain notes. This is of two kinds, natural and artificial.



27. Natural Accent falls upon the first beat (or count) of the bar in double and triple time; and upon the first and third counts in quadruple time; though that upon the first is more properly the *primary*, and that upon the third, the *secondary* accent. In compound time, the accent falls on those parts of the measure which correspond to the first parts of the simple measures from which the compound time is derived, viz: the first, fourth, seventh and tenth. The primary accent in every case falls on the first count.



28. Artificial Accent is indicated by means of the following marks: > v ^ - - - by notes with double stems, and also by the words *sforzando*, *sforzato*, &c. It should, however, be borne in mind that accent is relative, not positive; not always literally loud, only louder than other notes of the passage in which it occurs. For example: the accent mark (>) occurring in a forte (*loud*) passage would indicate a very great degree of force, while the same mark in a piano (*soft*) passage, would indicate only a moderate degree of force.

29. A Tie  unites two notes into one:  The same character placed over notes on different degrees is called a *slur*; and shows that the notes should be well connected.

30. Syncopation consists in uniting an unaccented part of a measure with the following accent, whether in the same or succeeding measure, so that the accent is thrown back on to what would otherwise be the weak part of the measure. Ex: 

31. Double Bar.  A character used to show the end of a musical sentence or piece.




32. Signs of Repetition. Two or four dots before a double bar indicate a repetition from the beginning.  When preceded by another double bar with dots at the right, the repetition is to begin from that point instead of the beginning. 

33. **The Hold** (∧) placed over or under a note or rest, shows that it is to be prolonged at the pleasure of the performer. The same sign over a double bar, shows it to be the close of the composition.
34. **B.C. Da Capo** — placed at the end of a movement, indicates a return to the beginning. In such cases, the word *Fine*, or the hold (∧) is employed to show the close of the composition.
35. **D.S. Dal Segno** — placed at the close of a movement, indicates a return to the sign. S The sign (S) is also frequently placed at the end of a movement to indicate a repetition from the same sign preceding.
36. **8va. or 8_{~~~~}** written over a staff shows that the notes are to be played an octave higher than written. **8va. Bassa** placed under the staff shows that the notes are to be played an octave lower.
37. **Triplet.** A group of three notes having the value of two. Ex:  Three quarter notes thus united, are equal in value to a half note;  three eighth notes are equal to a quarter note, &c.
38. **Legato.** Bound together, smooth, well connected.
39. **Accidentals.** \sharp , \flat , \natural — when placed before a note affect not only that particular note, but all others on the same degree *within the measure*. There are two cases where the effect of the accidental extends through more than one measure; viz: first, when the last note of a measure is affected by an accidental, and tied to the first note of the next measure, the accidental affects both notes. Second, when a series of notes on the same degree, and extending through several measures is to be affected by an accidental, it is considered sufficient to place it before the first note only. In the latter case its effect is cancelled whenever a note occurs on another degree.

The different degrees of time are indicated by the following Italian words.

- Grave, Largo, Lento or Adagio** — very slow.
- Andante** — slow. **Andantino** — not quite so slow as **Andante**.
- Allegro** — fast. **Allegretto** — not so fast as **Allegro**; moderately fast.
- Presto** — very quick. **Prestissimo** — as quick as possible.
- Moderato** — moderate, neither quick nor slow. **Allegro Moderato** — moderately fast.
- Sostenuto** — sustained.
- Commodo** — leisurely, with ease, rather slow.
- Ritard, Ritardando, Rallentando, Ritenuto** — keeping back, becoming slower.
- Accelerando** — to accelerate; gradually hastening the time.
- A Tempo** — used after the above terms, **Ritard**, &c., to indicate a return to the original time.

The different degrees of force are indicated by the following signs and words.

- p Piano** — soft. **pp Pianissimo** — as soft as possible.
- f Forte** — loud. **ff Fortissimo** — as loud as possible.
- m. or m. v. Mezza Voce** — medium, neither loud nor soft.
- mp Mezzo Piano** — softer than **Mezzo**. **mf**, louder than **Mezzo**.
- fp Forte Piano** — the first note strongly accented and the following ones very slightly.
- Crescendo.** *cresc.*  increasing in force.
- Diminuendo or Decrescendo**  diminishing in force.
- Swell**  increasing and then diminishing.
- sf. rf. jz.** (**Sforzando, Sforzato** — (very strongly accented. The same thing)
Rinforzato, Forzando — (is indicated by the marks \vee \wedge — —)
- Marcato** — marked, clearly and forcibly expressed.
- Espressivo or Con Espressione** — with much expression or feeling.
- Grazioso** — gracefully.

The Staff.

Letters on the lines. *e g b d f*


Line above. *a*

Letters in the spaces. *f a c e*

Space above. *g*

Line below. *c*

Space below. *d*

Ex:  &c. Let this exercise be varied by writing the notes first on the lines only, and afterwards on the spaces only; by uniting two staves with the brace, and placing notes upon the lines of one, and within the spaces of the other; and also by writing the notes first, and then placing the letters under them. This exercise should be continued until every degree can be instantly named.

Eight white keys,
one octave.

The diagram shows an octave of eight white keys on a piano keyboard. The keys are numbered 1 through 8 from left to right. Below the keys are the letters c, d, e, f, g, a, b, c. Below the keyboard is a musical staff with a treble clef, showing the notes c, d, e, f, g, a, b, c written as eighth notes. Below the staff is the text "Middle C."

The following exercises may be played over a few times without reference to the position of the hand, until the pupil can tell where each degree of the staff is situated on the Piano-Forte.

Right Hand.

Left Hand.

The position of the letters, both upon the lines and spaces, together with the added lines and spaces above the staff, is shown in the following scale:—

c d e f g a b c d e f g a b c d e f g a b c d e f g a b c d e f g

NOTE TO THE TEACHER. Measures composed of one or more notes or rests may now be written, and the pupil required to write measures of the same value, with notes of different lengths. This exercise may be varied in many ways, and will be found very useful to the pupil in learning the division of the notes.

Write 4 notes equal to a whole note. Write 8 notes equal to a whole note. 3 notes or rests. 9 notes or rests. 2 3 2

3 2 3 7 2 12 3 19 11

POSITION OF THE HAND.

It is of the highest importance that the pupil obtain the proper position of the hand, and the right use of the fingers at the very beginning. Many sadly neglect this most important part of the study, and hurry on to the practice of pieces which it is impossible for them to perform in a creditable manner, simply because it is more pleasant to practice pieces, than exercises; and the result is, that after years have been wasted in this manner, the pupil is finally obliged to abandon the study altogether, or begin again with the first principles, and lay the foundation of a good execution, by securing the correct position of the hands, and by a careful training of the fingers. The difference between a good and a bad style of playing, depends principally upon the manner of touching the keys; and it should be remembered that *a beautiful touch can never be acquired with a bad position of the hands.* To obtain the correct position, let the hand and fore-arm rest upon a table, and place the fingers in such position that the end of each one lightly touches it. The arm and wrist should form a straight line with the hand from the elbow to the second finger-joints, and the knuckles must be kept on an exact level with the hand. The third finger-joints should be well rounded, and the nails kept short, to prevent their coming in contact with the table. The thumb, called the first finger in this work — should be held parallel with the fingers, and the muscles of the wrist and arm always be kept loose and flexible.

See plates Nos. 1 and 2, page 10.

MOVEMENT OF THE FINGERS.

Having placed the hand in the proper position, raise the second finger (the others remaining at rest) from the knuckle very slowly, and as high as possible, and after retaining it in its raised position for an instant, let it fall *suddenly*, and by its own weight upon the table. The rounded position of the finger must always be maintained, both while it is being raised, and after it has struck the table. Repeat this process of raising and falling very slowly, many times with each finger, but do not allow the other fingers to move from their position. Particular attention should be given to the thumb, which should move independently of the hand, and strike with its side. When some facility in using the fingers separately has been acquired, two fingers may be employed alternately, the others remaining at rest; afterwards three, then four, and finally all the fingers may be used successively. As they acquire flexibility, more force may be employed in the stroke, but great care must be taken that the arm and wrist do not move with the action of the fingers. The pupil should continue this table practice until the fingers are well trained to the right action, and afterwards the same exercises should be practiced at the Piano. See plates 1, 2 and 3, page 10.

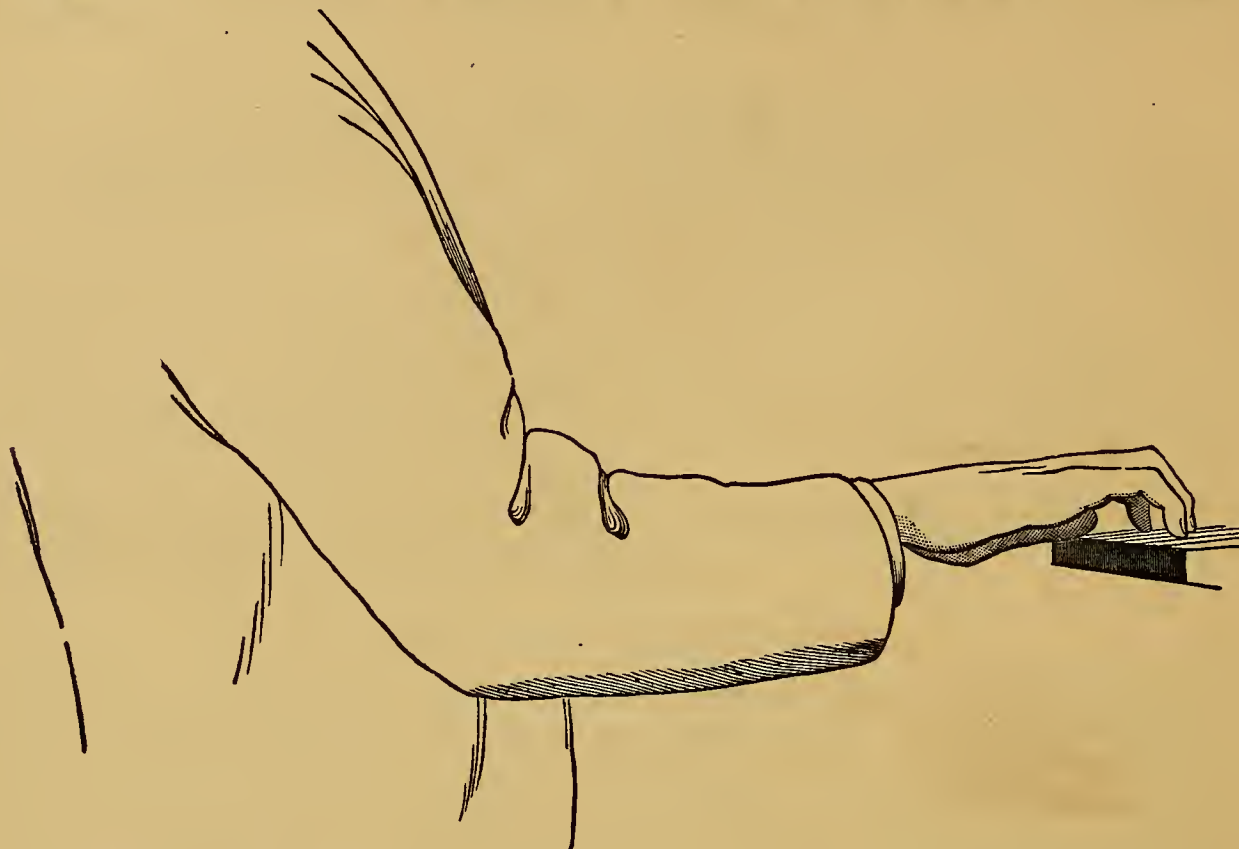
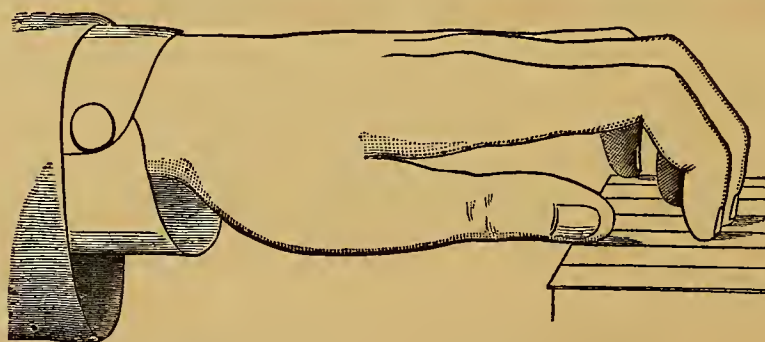
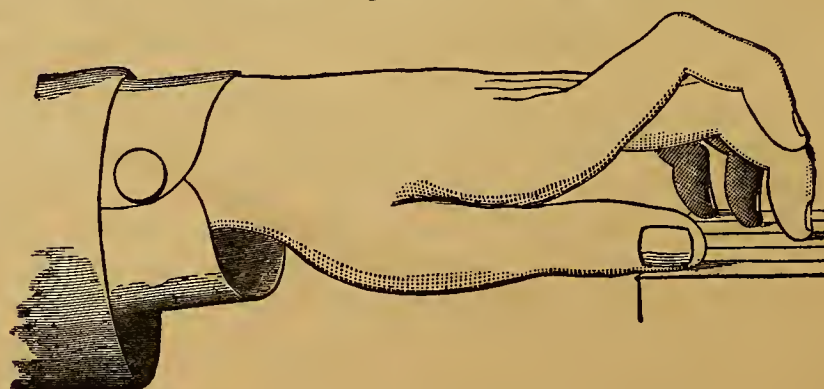
Plate No. 1. CORRECT POSITION OF THE HAND, ARM AND FINGERS.**Plate No. 2. CORRECT POSITION OF THE HAND AND FINGERS.****Plate No. 3. STRIKING FROM THE KNUCKLE.**

Plate No. 4. STRIKING FROM THE WRIST.

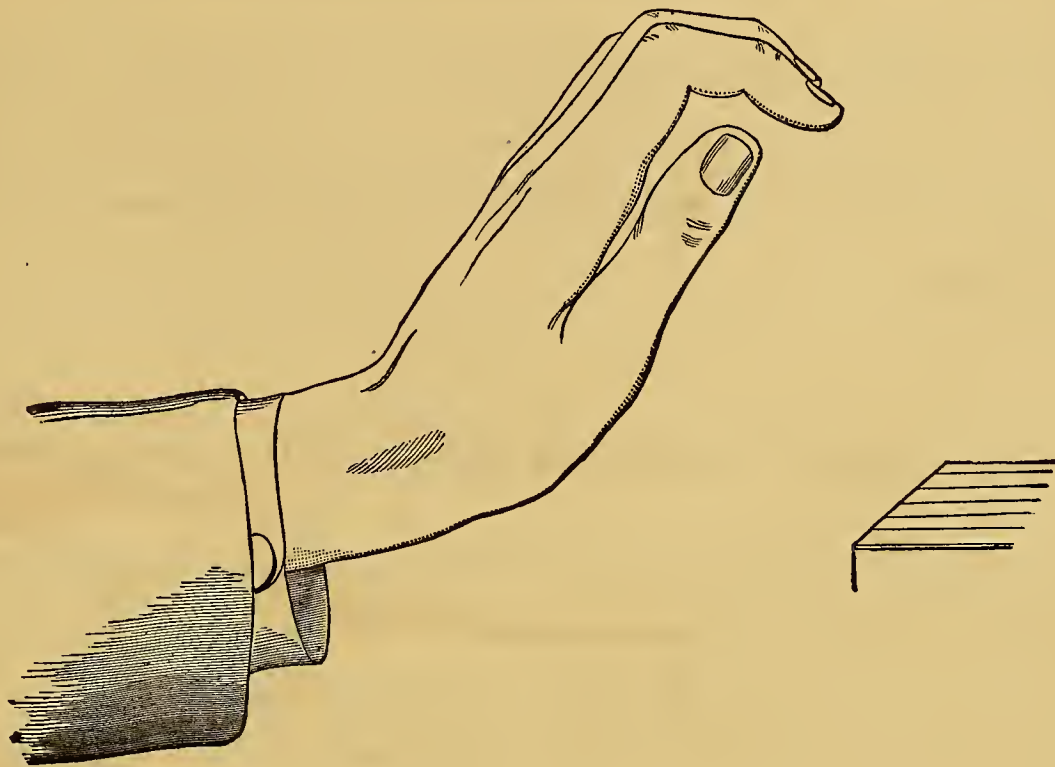
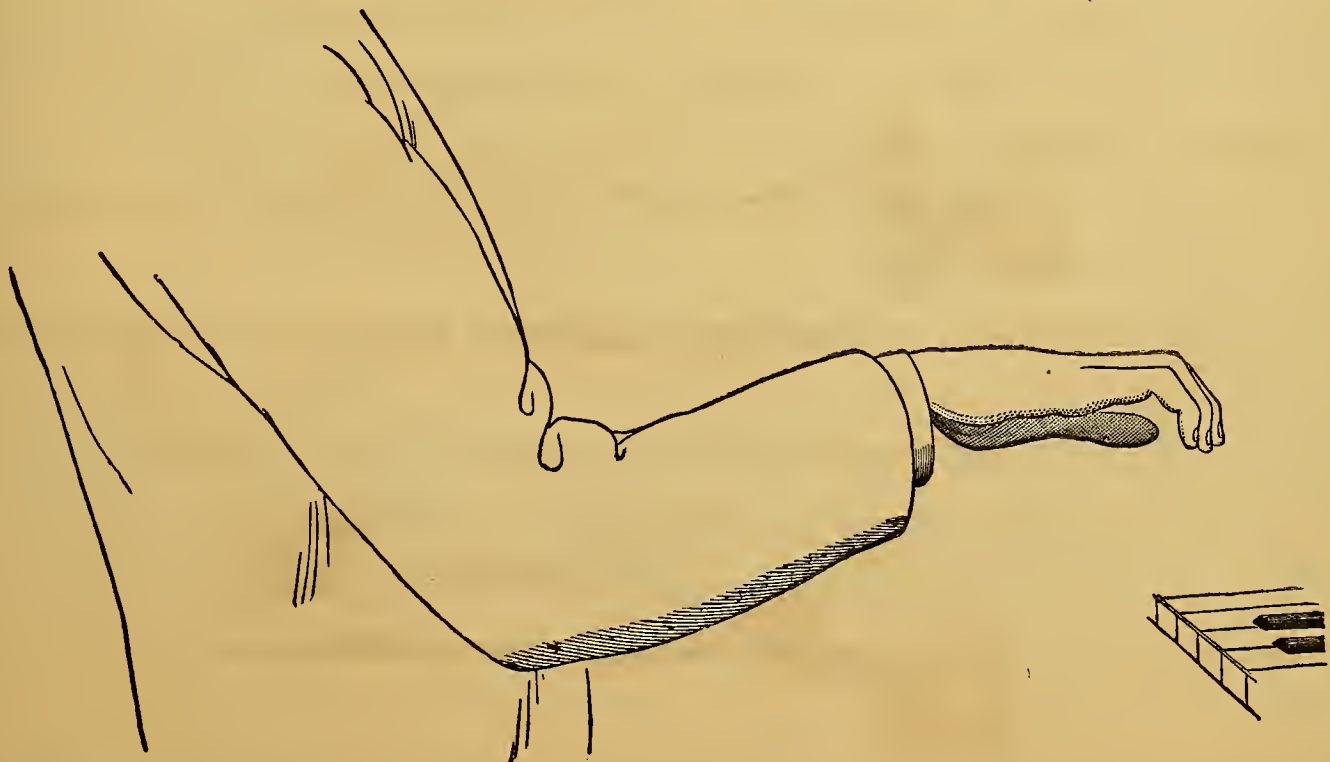


Plate No. 5. STRIKING FROM THE ELBOW.



POSITION AT THE PIANO.

The performer should sit opposite the middle of the key-board, at such a distance that the keys at either end can be easily reached, and at such a height that the fore-arm and hand will be on a level with the key-board. Let the arms be kept near the body without touching it, and let the position of the whole body be perfectly easy and natural.

RULES FOR ACQUIRING THE LEGATO TOUCH, PROPER ACCENTUATION, &c.

To acquire the legato touch, which alone is to be employed in the first twenty lessons, the pupil must carefully observe the following points; viz:

- 1st. The position of the hand already explained is to be strictly maintained.
- 2d. The fingers are to be held over five successive white keys, so that each one will strike the middle of its key. The thumb must never be allowed to fall below the key-board.
- 3d. The keys are always to be *struck*, not pressed. The proper stroke can only be obtained by raising the fingers well from the knuckles, and allowing them to fall suddenly upon the keys.
- 4th. Hold down one key *until another is struck*, but never allow two keys to be down at the same time. The observance of this rule is of the utmost importance.
- 5th. Raise only one finger at a time. The unemployed fingers should rest lightly upon the keys, but not be allowed to press them down.
- 6th. Remember that the fingers only are to be used, and that all movements of the wrist and arm must be carefully avoided.
- 7th. Carefully guard against the prevalent fault of hurrying. Practice each exercise at first very slowly and with both hands separately, and *count the time aloud until it is thoroughly learned*.
- 8th. Particular attention must be given to accentuation—without which, music is unintelligible. Remember to accent strongly the first and third counts in common time, the first in triple time, and the first and fourth in sextuple time.

SECOND LESSON.

Count four in each measure.

Right Hand.

Left Hand.

Count four.

EXERCISE IN HALF NOTES.

RECREATION.

Count four.

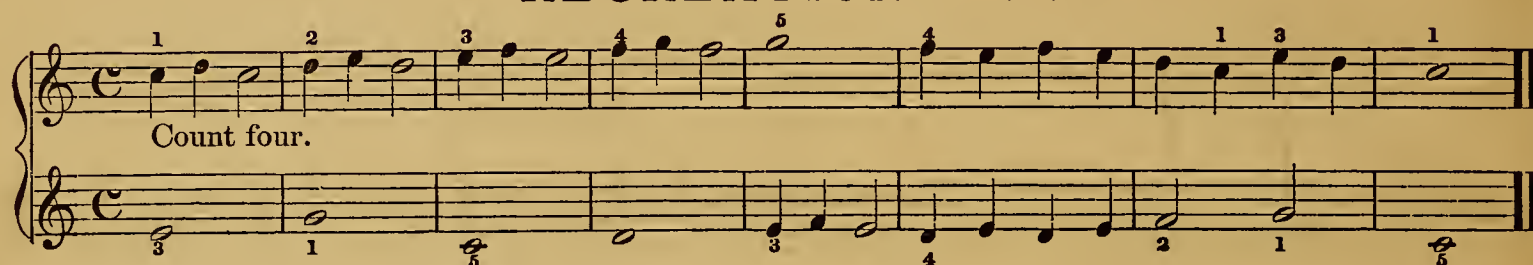
The pupil should accustom himself from the beginning to a careful criticism of his own performance. The teacher can ordinarily spend but a short time each week with the pupil, and in his absence the pupil must be his own teacher. The rules given on page 12 should be committed to memory, and the performance of every exercise and recreation carefully tested by them. In this way only will rapid progress be made.

THIRD LESSON.

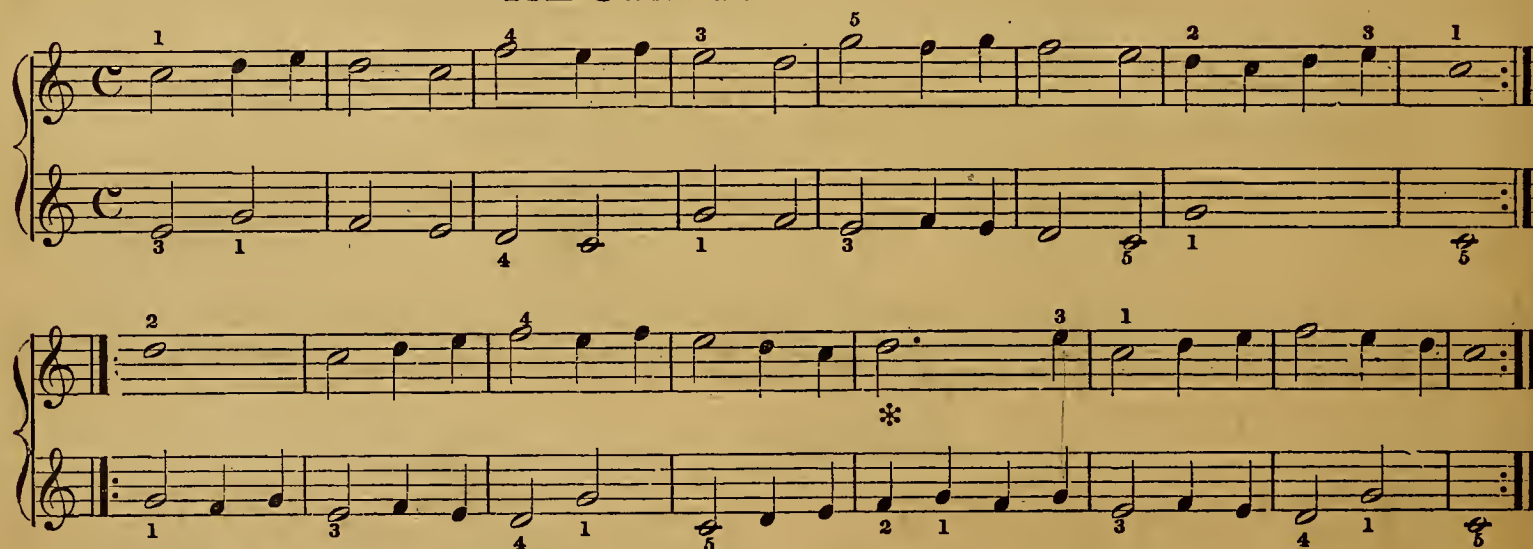
EXERCISES FOR TWO FINGERS.



RECREATION. No. 1.

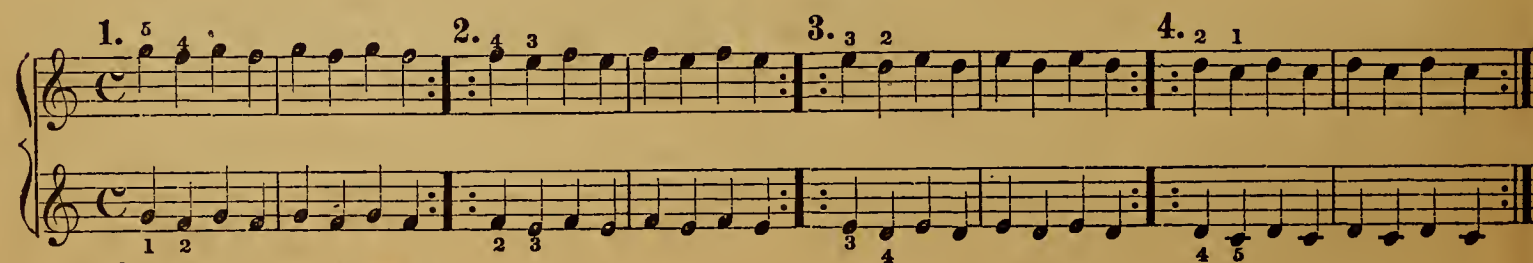


RECREATION. No. 2.



Remember to count the time *aloud* in all cases, until the lesson is well learned.

FOURTH LESSON.

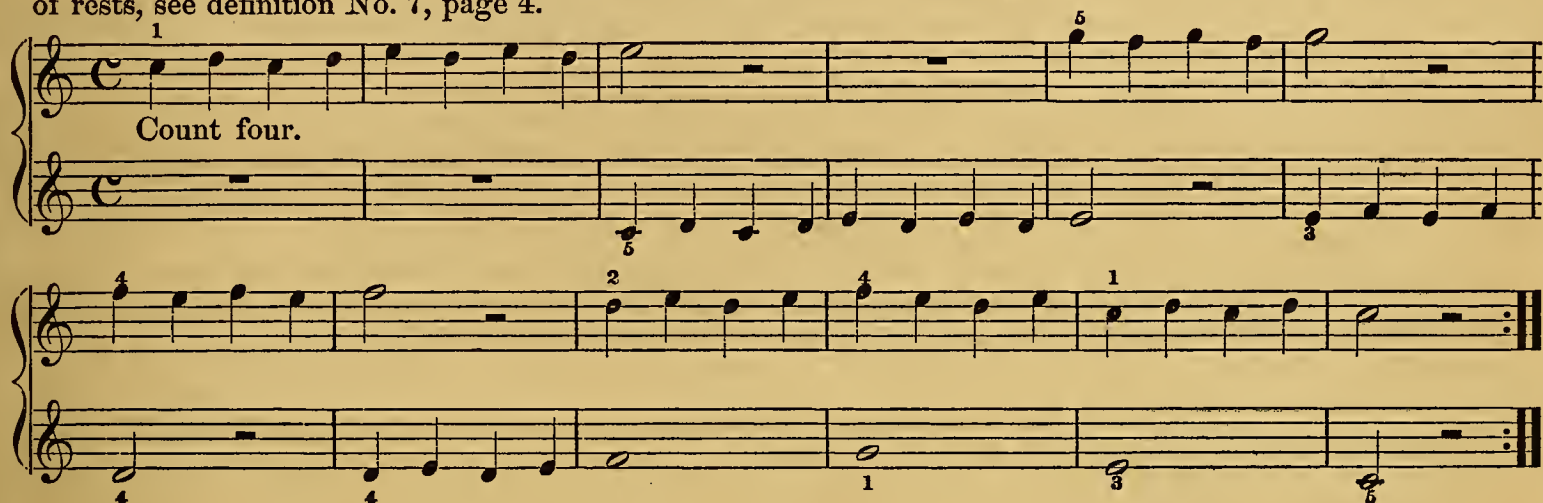


* See definition No. 8, page 4.



RECREATION.

The hands must be raised from the keys during the time of the rests. For explanation of various kinds of rests, see definition No. 7, page 4.

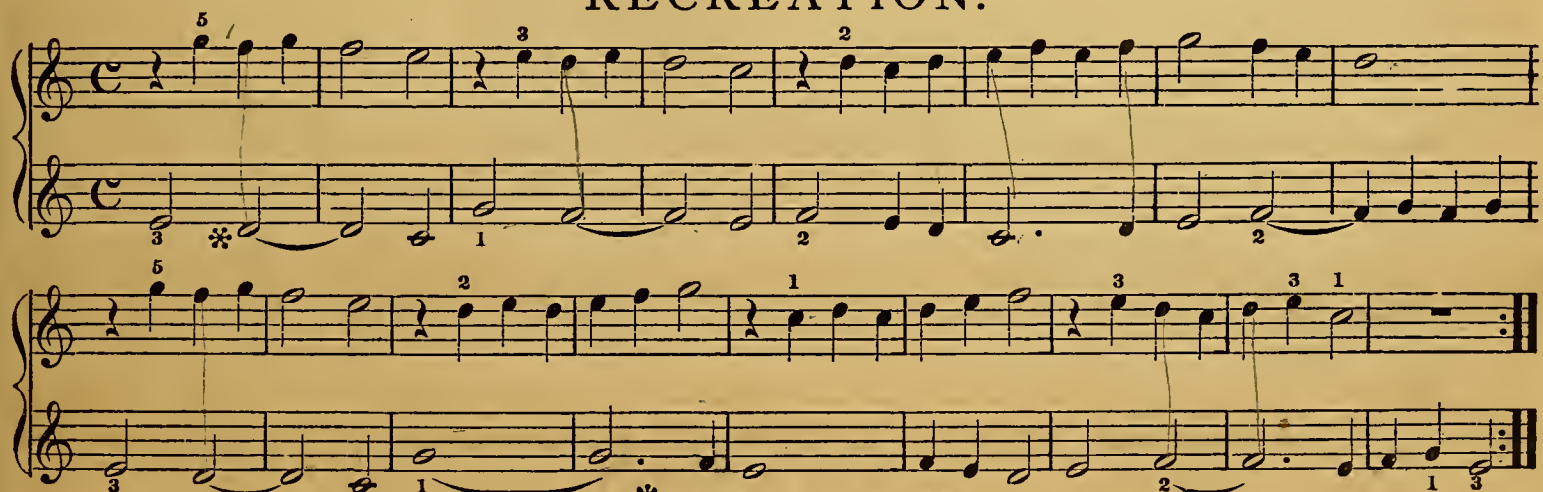


FIFTH LESSON.

Let the accent be strongly marked always on the first and third counts.



RECREATION.



* See definition No. 30, page 6.

SIXTH LESSON.

The Sixth Lesson consists of two systems of piano and violin staves. Each system contains four measures of music. The piano part is in the left hand, and the violin part is in the right hand. The music is in C major and 2/4 time. Fingerings are indicated by numbers 1-5 above or below notes. The first system ends with a repeat sign, and the second system also ends with a repeat sign.

Andante.

RECREATION.

The Recreation section consists of two systems of piano and violin staves. Each system contains four measures of music. The piano part is in the left hand, and the violin part is in the right hand. The music is in C major and 2/4 time. Fingerings are indicated by numbers 1-5 above or below notes. The first system ends with a repeat sign, and the second system also ends with a repeat sign. A key signature change to D major is indicated by a sharp sign on the F line of the violin staff in the third measure of the second system.

SEVENTH LESSON.

The Seventh Lesson consists of two systems of piano and violin staves. Each system contains four measures of music. The piano part is in the left hand, and the violin part is in the right hand. The music is in C major and 2/4 time. Fingerings are indicated by numbers 1-5 above or below notes. The first system ends with a repeat sign, and the second system also ends with a repeat sign.

* See definition No. 11, page 5.

RECREATION.

Moderato.

Two systems of piano music. Each system consists of a treble and bass staff. The first system has a treble staff with eighth-note patterns and fingerings (1 3, 5 3, 2 4, 5, 1 3) and a bass staff with half-note chords and fingerings (5, 3, 2, 4, 1, 2, 4, 3). The second system has a treble staff with eighth-note patterns and fingerings (4 2, 3 1, 2 5, 2) and a bass staff with half-note chords and fingerings (1, 3, 5, 3, 1, 2, 3).

EIGHTH LESSON.

Three systems of piano music. Each system consists of a treble and bass staff. The first system has a treble staff with eighth-note patterns and fingerings (5 2, 4 1, 5 2, 4 1) and a bass staff with half-note chords and fingerings (5 2, 4 1, 1 4, 2 5). The second system has a treble staff with eighth-note patterns and fingerings (1 4, 2 5, 1 4, 2 5) and a bass staff with half-note chords and fingerings (1 4, 2 5, 5 2, 4 1). The third system has a treble staff with eighth-note patterns and fingerings (5 1, 5 1, 1 5, 1 5) and a bass staff with half-note chords and fingerings (5 1, 1 5, 1 5, 5 1).

RECREATION.

This exercise is in triple time; the pupil will remember therefore to accent strongly the *first* count, and play the second and third counts very lightly.

Allegretto.

Count three.

NINTH LESSON.

EXERCISES FOR THREE FINGERS.

In this and the following finger exercises the pupil must be careful not to hold down one key after the next is struck. Remember to raise the fingers very high before striking, and bring them with a sudden stroke upon the keys.

The pupil will observe that the finger exercises are divided by the double bars into short sections of two, three or four measures. Each measure composing these sections, should be studied by itself, and repeated many times both with the hands separately and together. Afterwards the whole section should be studied without the measure repetitions, and thoroughly learned before proceeding to the next. Remember the old proverb, to "hasten slowly," and let every thing be well done, if you would improve rapidly.

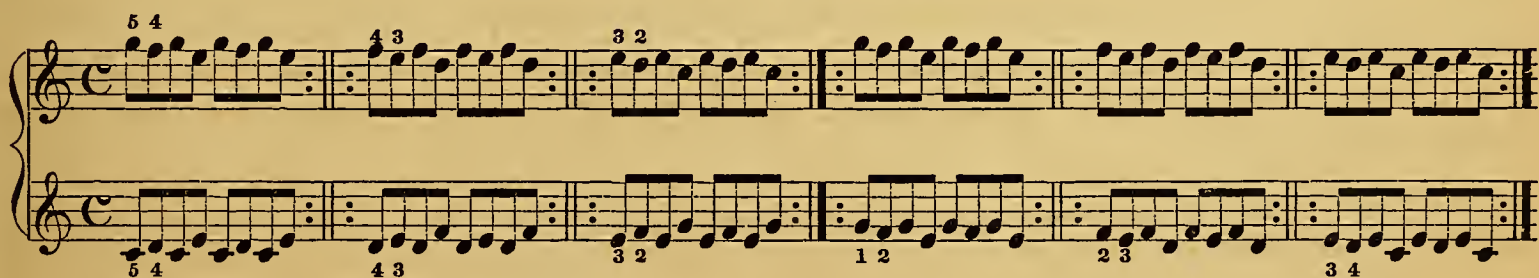
* See definition No. 15, page 5.



RECREATION.



TENTH LESSON.



* See definition No. 8, page 4.

RECREATION.

Allegretto.

ELEVENTH LESSON.

RECREATION.

Commence with the fourth count.

† See definition No. 30, page 6

* See definition No. 39, page 7.

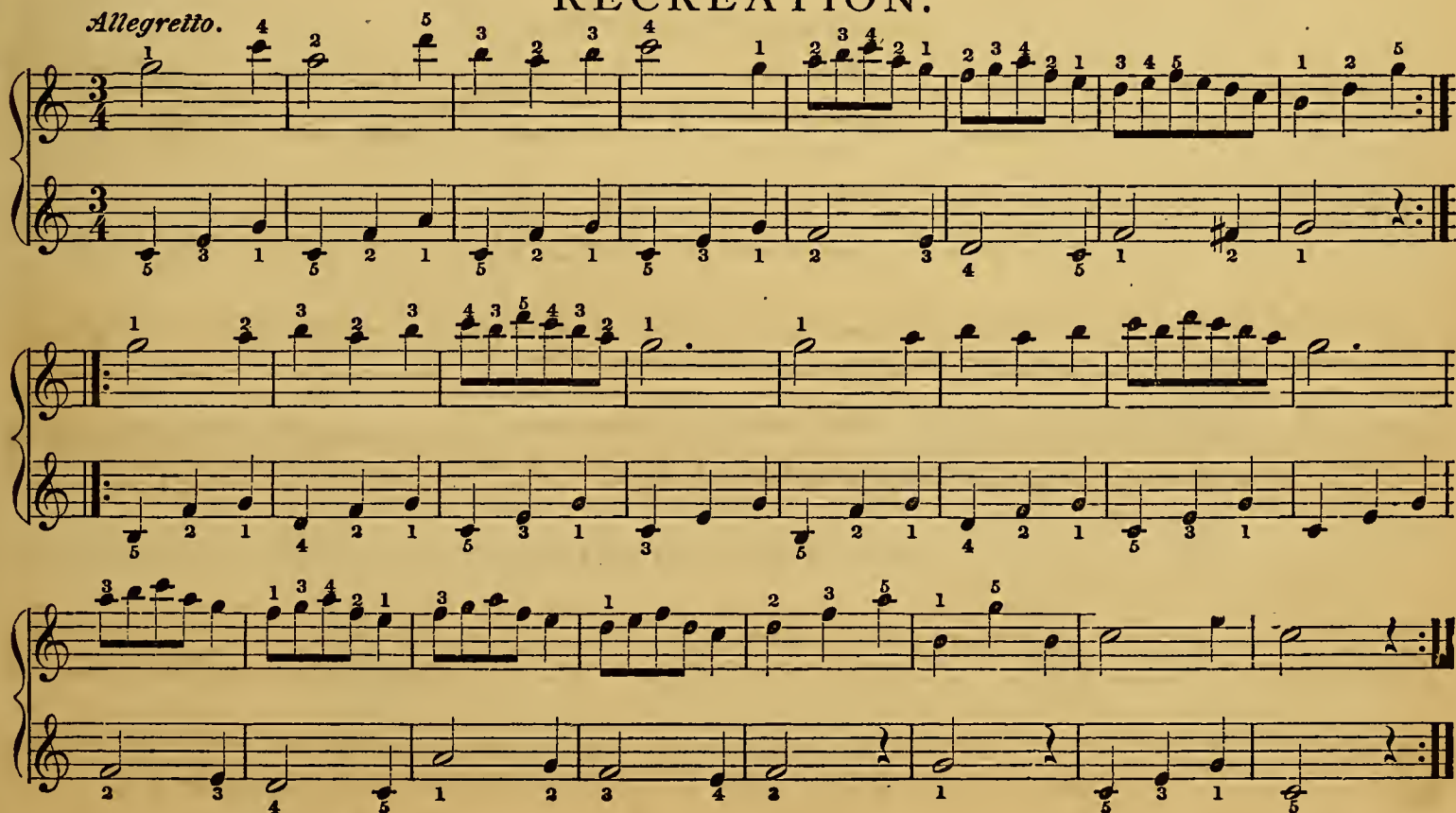
† See definition No. 36, page 7.



TWELFTH LESSON.



RECREATION.

Allegretto.

By removing the first line of the treble staff and using the added line above for the fifth line, we obtain the order of the letters upon the bass staff; viz: *g, b, d, f, a*, upon the lines, and *a, c, e, g*, within the spaces.

Treble Staff.  *Bass Staff.* 

The pupil will be greatly assisted in learning the position of the letters upon, above and below the two staves, by repeating them in the following order; first, however, committing to memory the order only, afterwards adding the letters:—

- | | | | | | |
|------|-------------------------------------|-----------------------|-------|--------------------------------------|--------------------|
| 1st. | Lines of the Treble Staff,..... | <i>e, g, b, d, f,</i> | 7th. | Lines above the Treble Staff,..... | <i>a, c, e, g,</i> |
| 2d. | Lines of the Bass Staff,..... | <i>g, b, d, f, a,</i> | 8th. | Lines above the Bass Staff, | <i>c, e, g,</i> |
| 3d. | Spaces above the Treble Staff,..... | <i>g, b, d, f, a,</i> | 9th. | Spaces below the Bass Staff,..... | <i>f, d, b, g,</i> |
| 4th. | Spaces above the Bass Staff,..... | <i>b, d, f,</i> | 10th. | Spaces below the Treble Staff, | <i>d, b, g,</i> |
| 5th. | Spaces of the Treble Staff, | <i>f, a, c, e,</i> | 11th. | Lines below the Bass Staff, | <i>e, c, a, f,</i> |
| 6th. | Spaces of the Bass Staff, | <i>a, c, e, g,</i> | 12th. | Lines below the Treble Staff,..... | <i>c, a, f,</i> |

Same key on the Piano.

One Octave lower.

The pupil should now write exercises upon the bass staff, and also upon both staves similar to those already recommended for the treble staff. viz:

Lines. Spaces. Lines.

c, g, a, d, f, &c. *a, c, e, &c.* *d, g, b, &c.*

Spaces. Lines. Spaces.

These exercises should be continued through several pages of music paper, and until the pupil is thoroughly familiar with the position of the letters on, above and below both staves.

THIRTEENTH LESSON.

EXERCISE FOR FOUR FINGERS.

RECREATION. No. 1.

RECREATION. No. 2.

FOURTEENTH LESSON.

Three systems of piano exercises for the Fourteenth Lesson. Each system consists of a treble and bass staff. The exercises are in common time and use repeat signs. Fingerings are indicated by numbers 1-5 above the notes.

RECREATION.

Lento.

Three systems of piano exercises for the Recreation section. The first system is marked *Lento.* and includes fingerings. The second system ends with a ** Fine.* marking. The third system includes a ** D.C.* marking at the end.

FIFTEENTH LESSON.

EXERCISES FOR FIVE FINGERS.

Handwritten musical score for Exercises for Five Fingers, measures 1-12. The score is written for piano in common time (C). It consists of three systems, each with a treble and bass staff. The first system (measures 1-4) includes fingering numbers: 1 for the first finger in measures 1 and 2, and 5 for the fifth finger in measure 1. The subsequent systems (measures 5-8 and 9-12) continue the exercise with various eighth and sixteenth note patterns.

RECREATION. No. 1.

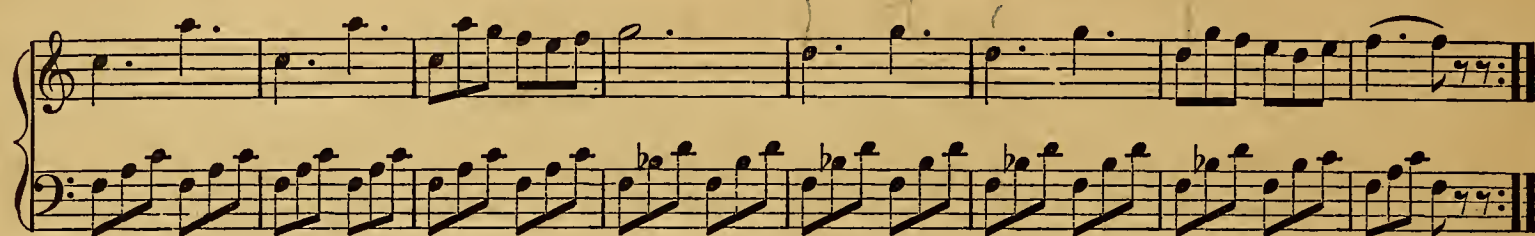
This little piece is in sextuple time; the pupil must therefore remember to accent well the first and fourth counts, always, however, making the first accent the heavier of the two.

Allegretto.

Handwritten musical score for Recreation No. 1, measures 1-12. The score is written for piano in 6/8 time. It consists of two systems, each with a treble and bass staff. The first system (measures 1-6) includes the tempo marking 'Allegretto.' and the instruction 'Count six.*'. The second system (measures 7-12) continues the piece. The score includes various musical notations such as notes, rests, and accidentals, along with handwritten annotations like '4 2 2 2 4' and '1 4 1 4' above the treble staff, and '5† 2 1' and '2 1 2 3' above the bass staff.

* See definition No. 22, page 5.

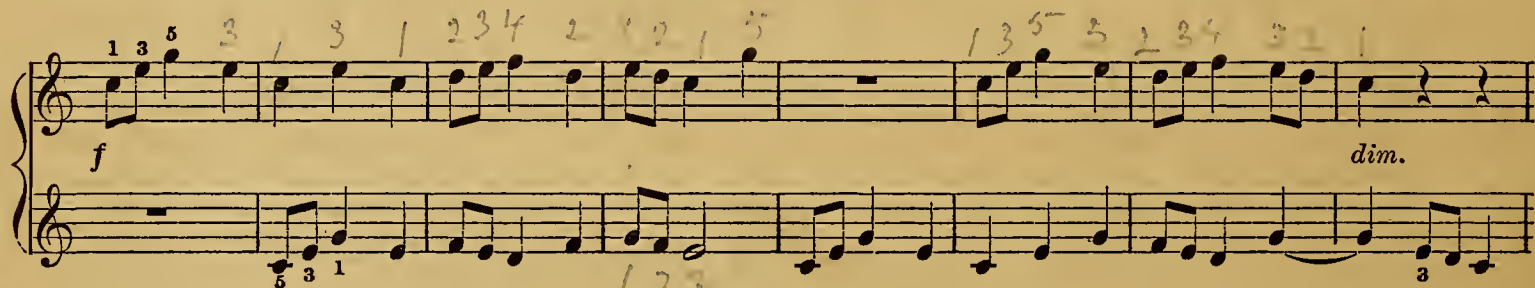
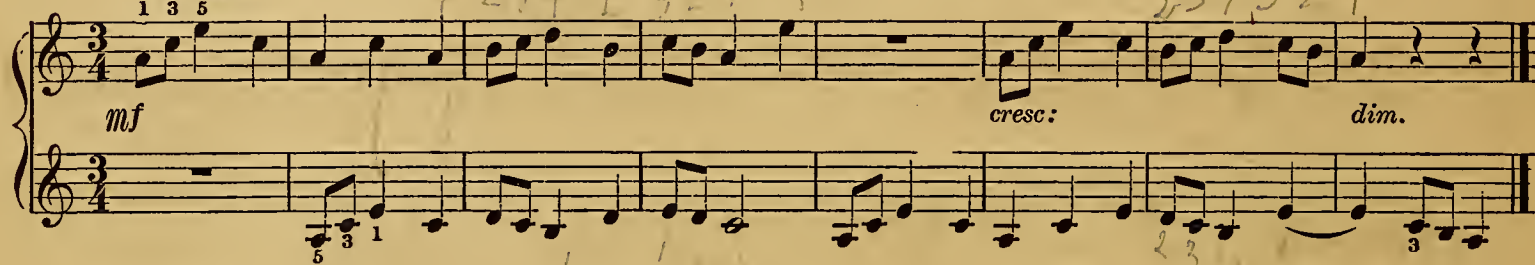
† See definition No. 12, page 5.



RECREATION. No. 2.

Commodo.

1 3 5



SIXTEENTH LESSON.

EXERCISE IN TRIPLETS.*

In playing triplets the first note of the group should receive a strong accent, and the second and third notes should be played very lightly.



* See definition No. 37, page 7.

RECREATION.

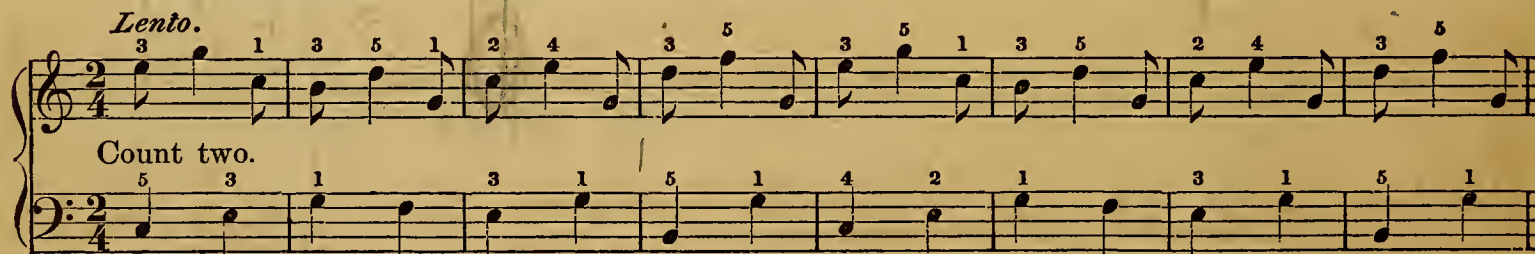
Commodo.

* See definition No. 37, page 7.

SEVENTEENTH LESSON.



RECREATION. No. 1.

*Syncopation for the Right Hand.***Lento.*

Count two.



* See definition No. 30, page 6.

RECREATION. No. 2.

*Syncopation for the Left Hand.**Lento.*

4 1 5 3 4 1 5 3 4 1 5 4 3

5 1 3 2 2 3 2 3 2 3 2 3

EIGHTEENTH LESSON.

* See definitions Nos. 11 and 15, page 5.

RECREATION.

Andantino.

First system of music. Treble and bass staves. Treble staff has notes with fingerings 5, 1, 5, 2, 5. Bass staff has notes with fingerings 5, 1, 2, 4, 3, 2, 3, 4, 5, 5, 4, 5, 1, 2. Dynamics include *mf*, *espressivo.*, and *dol.*. A star symbol (*) is present above the bass staff.

Second system of music. Treble and bass staves. Treble staff has notes with fingerings 1, 1, 4. Bass staff has notes with fingerings 4, 2, 4, 3, 5, 1, 4, 3, 2, 1, 3, 4, 3, 1, 2. Dynamics include *f* and *pp*.

Third system of music. Treble and bass staves. Treble staff has notes with fingerings 1, 5, 1, 2, 3, 4, 5, 2. Bass staff has notes with fingerings 1, 3, 4, 3, 3, 1, 4, 3, 1, 3, 1, 3, 1, 4, 2. Dynamics include *cresc.* and *†*.

Fourth system of music. Treble and bass staves. Treble staff has notes with fingerings 5, 5, 1, 5. Bass staff has notes with fingerings 3, 1, 4, 2, 4, 3, 1, 5, 2, 4, 3, 2, 4, 3, 3, 4, 5. Dynamics include *ritard.*, *cresc.*, and *mf espressivo.*. A star symbol (*) is present above the bass staff.

Fifth system of music. Treble and bass staves. Treble staff has notes with fingerings 2, 3, 2, 3, 1. Bass staff has notes with fingerings 5, 4, 5, 1, 2, 4, 2, 3, 4, 5, 1, 4, 3. Dynamics include *dol.*.

† The repeated notes in this case may be executed from the fingers without the action of the wrist.

* See definition No. 39, page 7.

TWENTIETH LESSON.

Valse.

p *sempre legato.*

grazioso.

mf

p *cresc.*

If the pupil has thoroughly learned the preceding lessons, he is now familiar with the different kinds of notes, the position of the letters on both clefs, the various kinds of time, and a number of technical terms used in musical language; and he has also laid the foundation of future practice by having acquired the habit of holding the hands correctly, and giving the right stroke of the fingers, so that he is able to produce the *legato touch*.

He must, however, continue to practice daily some of the preceding *elementary finger exercises*, in order to gradually educate the muscles of the fingers and hands, so that the mind may not be diverted from the mastery of new difficulties, by having to contend with old ones not entirely overcome. Unless the full strength and flexibility of the fingers are attained, all other knowledge will be of little avail; for it is impossible to play the Piano with weak, stiff and untractable fingers.

The finger exercises should be carefully reviewed from the beginning, in the following manner, viz: Repeat each exercise several times without stopping — the first time very slowly, and with as much force as the fingers can command; the second time somewhat faster and with less force; the third time still faster, and so on until the greatest possible velocity is attained. The rules of accentuation, raising the fingers, connecting the keys, etc., on page 12, must also be carefully regarded, for their observance will become more and more difficult as the *tempo* is increased. The importance of the complete mastery of these first steps cannot be too highly estimated.

It is no trifling matter to play the Piano well. One cannot acquire a thorough knowledge of this art in three or six months, as some pseudo artists and teachers have asserted, but it requires, in fact, *as many years*. No discoveries have yet been made to relieve the pupil from the necessity of constant untiring study, if he ever hopes to reach a high degree of excellence in his art. Let no pupil, therefore, be discouraged because the time is long and the toil laborious. Patience and perseverance will win the prize.

Do not be anxious to hurry into new studies, but show rather a willing spirit, if the old lesson be assigned to you again. Defer ever to the wisdom of your instructor, and endeavor to learn every lesson to his entire satisfaction.

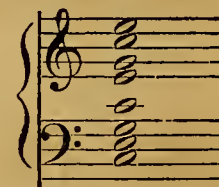
FIRST GRADE. SECOND TERM.

FIRST LESSON.

DIRECTIONS FOR PLAYING CHORDS.

When three or more notes are in harmonic relation to each other, and are struck simultaneously, they are called *chords*.

Ex:



Chords are executed by striking with the hand from the wrist or fore-arm.

In striking from the wrist, 1st. the hand is slightly raised from the wrist, and is then thrown with an easy movement upon the key-board. 2d. The fingers must be kept perfectly still, having *no* independent movement of their own, but moving only with the rest of the hand in exact position. 3d. The arm must not take part in these movements. It will also be observed that the motion of the hand is less in *soft* chords than in *strong* ones.

In striking from the fore-arm, the wrist and fingers have no independent movement, the hand and fore-arm being raised from the elbow, and thrown with force upon the keys. This manner of touching the keys ought only to be used very sparingly, in a moderate movement, with full and powerful chords; otherwise it leads to a hard and stiff manner of playing. See plates Nos. 4 and 5, page 11.

As a preparatory exercise, the pupil is recommended to place his arm and hand upon a table in the manner described on page 10, and slowly raise the hand as high as possible without moving the arm or changing the position of the fingers; then quickly bring it to its first position, taking care that the fingers be not bent under the hand so as to bring the nails in contact with the table. This exercise may be varied by, at one time, allowing one finger only to touch the table, and at another combining two or more fingers. A flexible wrist is no less important to the pianist than well trained fingers, and is indispensable to an easy and graceful style of performance.

EXERCISES WITH THE WRIST.



EXERCISES WITH THE FORE-ARM.



STUDY.

Allegretto.

The musical score for 'STUDY' is written for piano and bass. It begins with a tempo marking of *Allegretto*. The first system shows a piano (p) dynamic in the right hand and a forte (f) dynamic in the left hand. The second system features a forte (f) dynamic in the right hand and a piano (p) dynamic in the left hand. The third system includes a forte (f) dynamic in the right hand and a piano (pp) dynamic in the left hand. The fourth system shows a piano (p) dynamic in the right hand and a crescendo (cresc:) marking in the left hand. The score includes various musical notations such as notes, rests, and fingerings.

* These chords should be connected by striking from the fingers instead of the wrist in playing the second chord. See definition No. 29, p. 7

SECOND LESSON.

Allegro.

The musical score for 'SECOND LESSON' is written for piano and bass. It begins with a tempo marking of *Allegro*. The first system shows a forte (f) dynamic in the right hand and a sharp symbol (†) in the left hand. The second system includes a forte (f) dynamic in the right hand and a sharp symbol (†) in the left hand. The score includes various musical notations such as notes, rests, and fingerings.

† See definition No. 29, page 6.



RECREATION.

Handwritten musical score for 'RECREATION'. The score is written for piano on a grand staff (treble and bass clefs). It begins with a forte (f) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The piece is in common time (C). There are various fingerings and articulations marked throughout the score, including slurs and accents. The piece ends with a double bar line.

THIRD LESSON.

STACCATO TOUCH.

Staccato is the opposite of legato, and consists in removing the finger from a key before the full value of the note has been given. There are two kinds of staccato, viz: the Full staccato, indicated by a stroke, (') and the Half staccato, indicated by a dot, (·).

The Full staccato note usually receives about one fourth its value, and the Half staccato note one half its value.

Ex:

| | | | |
|----------------|---------|----------------|---------|
| Written. | Played. | Written. | Played. |
| | | | |
| Full Staccato. | | Half Staccato. | |

In executing staccato notes the hand is first raised from the wrist, and then brought to the keys in an easy graceful manner, and immediately raised again to its first position. In passages to be rapidly or softly executed, the motion of the hand is less than in the slow and strong ones. In such cases the staccato is often obtained by quickly drawing back the fingers after striking, without an especial movement of the hand.

EXERCISES IN FULL STACCATO.

Handwritten musical exercises in full staccato. The exercises are written for piano on a grand staff. They consist of several short passages, each starting with a single note followed by a series of staccato notes. The exercises are designed to be played with a full staccato touch, indicated by vertical strokes above the notes. The exercises are in common time (C).



EXERCISES IN HALF STACCATO.



STUDY.


Allegretto.

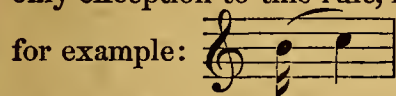
RECREATION.

In slow waltz time.

FOURTH LESSON.

THE SLUR.

The slur is a curved line  placed over or under two or more notes to indicate, 1st. that they are to be played legato, or bound together: 2d. that the first note is to receive an *accent* by a slight wrist movement: and 3d. that the last note is to be *unaccented*, and slightly shortened by taking the hand up lightly. The only exception to this rule, is when the slur is applied to two notes, the second of which is longer than the first,

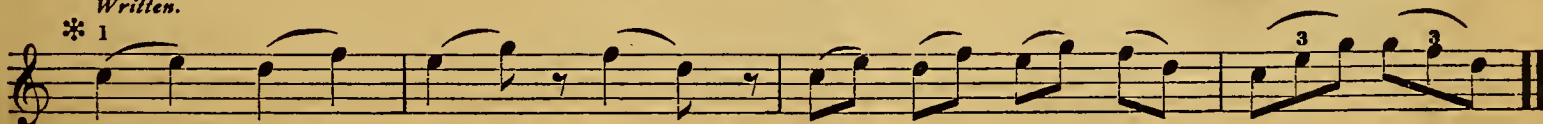


In this case the accent falls on the long note, the short one being played lightly,

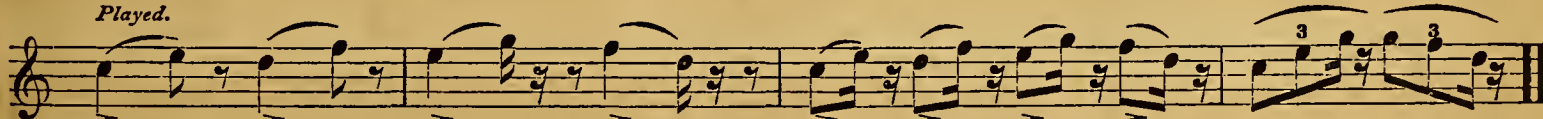
with a wrist movement. The slurs in this manner serve to mark the various *phrases* of a musical composition, just as marks of punctuation are used in written language to divide it into sentences or parts of sentences.

EXAMPLES.

Written.



Played.



* When the slur is placed over two notes, the *accent* is more marked than when applied to a group of four or more notes; in the latter case it oftentimes serves merely as a legato mark, especially in accompaniments and running passages, and the accent is very slight.

Exercise 6 is a short piece in G major, 2/4 time. It consists of two systems of piano and violin parts. The first system has two staves each, and the second system has two staves each. The music includes various musical notations such as notes, rests, and fingerings.

Handwritten musical score for a piece titled "RECREATION." The score is written on ten staves, organized into five systems of two staves each. The notation is in common time (C) and features a variety of note values, including eighth and sixteenth notes, as well as rests. The music is characterized by frequent beaming of notes, suggesting a fast tempo. The score includes numerous fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., slurs, accents). The piece concludes with a double bar line on the final staff. The manuscript is written in dark ink on aged, slightly yellowed paper.

FIFTH LESSON.

SLURS ON THE UNACCENTED PARTS OF THE MEASURE.

By means of the slur, accent is given to a part of the measure otherwise unaccented.



When slurs are used with staccato marks, the contrast between the accented note and the unaccented, final note, is greater.



RECREATION.

Andantino.



SIXTH LESSON.

INTRODUCTION TO THE STUDY OF THE SCALES.

The following exercise is a very important one, and should be carefully and thoroughly practised.

PRELIMINARY STUDY. CROSSING THE THUMBS.

EXPLANATION OF THE SCALES.

The Scale (*Scala*—ladder,) is a series of ascending or descending sounds, proceeding by regular steps or intervals. There are two general kinds of scales, *Diatonic* and *Chromatic*. The Diatonic Scale is either *Major* or *Minor*. The Major Scale consists of eight sounds, and proceeds by whole tones and semitones, the latter being found only between the third and fourth, and seventh and eighth.

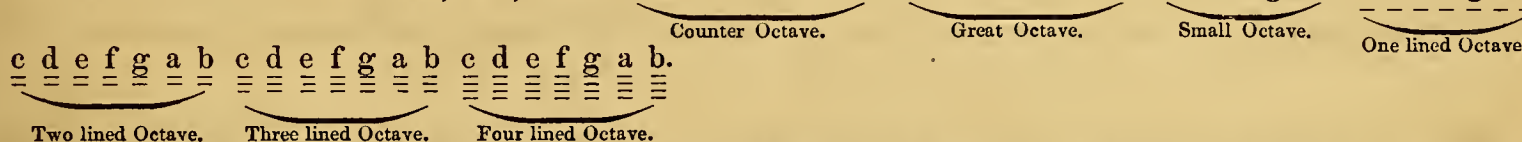
Ex:

This Scale of eight sounds or steps, ranges within the compass of an octave, that is from C to C,

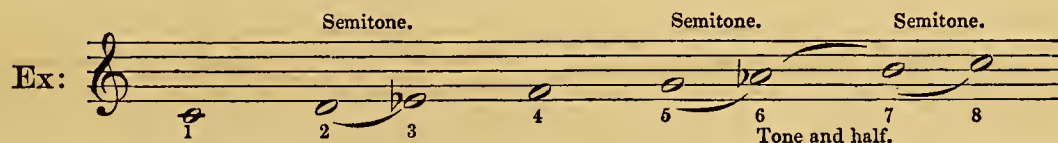
Ex:

On the Seven Octave Piano-Forte as follows.

These different octaves are represented by letters, in the following manner, viz: the Counter tones by capital italics; the Great octave by capitals; the Small octave by small letters; the One lined octave by small letters with a line underneath, &c., thus: *C D E F G A B* *C D E F G A B* *c d e f g a b* *c d e f g a b*,

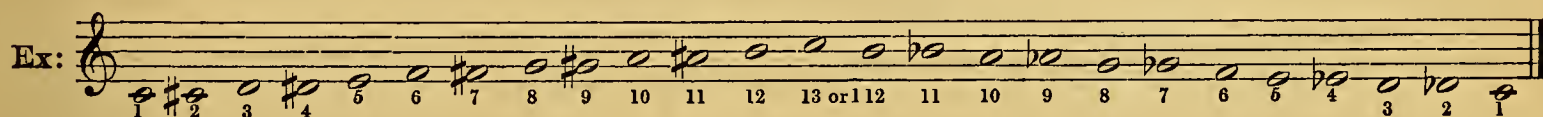


The *Minor* Scale is so called because the third and sixth are a semitone smaller, i. e. a semitone nearer the key-note or starting point than in the Major scale.



Here the third E and the sixth A are lowered or brought a semitone nearer the key-note C, by means of the flat placed before them. It will be observed that the order of the intervals is entirely changed from that of the Major Scale; and that we have a semitone between the second and third, fifth and sixth, seventh and eighth, and an interval of three semitones between the sixth and seventh. The other intervals are whole tones.

The Chromatic Scale proceeds entirely by semitones, and therefore includes every key of the Piano-Forte. There are twelve different sounds in the Chromatic Scale, or thirteen if we include the octave of the first note.



RULES FOR PRACTISING THE SCALES.

The principal difficulty in playing scales, lies in passing the thumb and the third and fourth finger.

1. In order to facilitate this, the player should bend the right hand a little inwards; (but not too markedly,) thus the thumb in ascending the scale, and the third and fourth finger in descending, have a shorter distance to reach. The same rule should be observed with the left hand.

2. The arm should be kept a little from the body, but only a little, and moved forward in an even position with the hand, without turning or twisting.

3. The thumb in passing should be placed under the hand as soon as the second finger strikes the key, and move on evenly with the other fingers, so as to be over its key at the right moment. In this manner, turning and twisting the hand is avoided.

4. In practising scales, the thumb should be closely watched, until it can be passed in the correct way with perfect ease.

5. With many players the second finger of the right hand, in ascending the scale, and of the left in descending, has a tendency to rest upon the key. Careful players will avoid this mistake.

6. As the passing of the thumb under is more difficult than passing the third and fourth fingers over, the right hand should most frequently practise the ascending scale, and the left hand the descending one.

7. The scales of C, G, D, A and E; and also B with the right, and F with the left hand, are fingered in the following manner, viz: The thumb of the right hand is placed upon the first and fourth, and the *fourth* finger upon the seventh. The thumb of the left hand is placed upon the first and fifth, and the *fourth* finger upon the second. The other scales require a different fingering to avoid bringing the thumbs on the black keys. As the *fourth* finger is the only one used but once in each octave, it is only necessary in learning the fingering, to remember upon which key it is placed.

SCALE OF C.

First system of the Scale of C. The treble staff begins with an ascending scale: C4 (finger 1), D4 (2), E4 (3), F4 (1), G4 (2), A4 (3), B4 (4), C5 (5). This is followed by a whole rest, then a descending scale: C5 (finger 5), B4 (4), A4 (3), G4 (2), F4 (1), E4 (3), D4 (2), C4 (1). The bass staff begins with a whole rest, then an ascending scale: C3 (finger 1), D3 (2), E3 (3), F3 (1), G3 (2), A3 (3), B3 (4), C4 (5). This is followed by a whole rest, then a descending scale: C4 (finger 5), B3 (4), A3 (3), G3 (2), F3 (1), E3 (3), D3 (2), C3 (1).

RECREATION.

Moderato.

Second system of the Recreation piece. The treble staff starts with a forte (*f*) dynamic. It contains several melodic phrases with fingerings: 1 2 3 1 2 3 4, 5 4 3 2 1 3 2 1, 2 1 2 3 4 3 2 1, 2 1, 2 1 2 3 1 2 3. The bass staff provides harmonic accompaniment with chords and single notes, including fingerings like 1 3 5 and 5 4 3 2 1 3 2. The system concludes with a final chord in the treble and a whole rest in the bass.

SEVENTH LESSON.

SCALE OF C IN TENTHS AND SIXTHS.

The first system of the scale consists of two staves. The treble staff begins with a C4 (middle C) and ascends in tenths (thirds) and sixths (fourths). The bass staff begins with a C3 (two ledger lines below) and ascends in tenths (thirds) and sixths (fourths). Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the scale, with the treble staff ascending and then descending, and the bass staff ascending and then descending. The piece concludes with a final C note on each staff.

RECREATION.

Allegro Moderato.

The 'RECREATION' piece is in common time (C) and consists of two systems. The first system features a treble staff with a melodic line containing eighth and sixteenth notes, and a bass staff with a harmonic accompaniment of chords. The second system continues the piece with more complex melodic patterns in the treble staff, including triplets and sixteenth-note runs, and corresponding chords in the bass staff. Fingerings are indicated throughout the piece. The piece ends with a final chord in the bass staff.



EXPLANATION OF THE DIFFERENT KEYS.

Every Major and Minor Scale has a starting point, which is called the *key-note*, (tonic,) from which all the other notes proceed, and after which the scale is named. Thus: C is the *key-note* or first note of the scale or *key* of C Major or Minor; D is the *key-note*, or first note of the scale or key of D Major or Minor, &c. There are as many keys (scales) as there are sounds in the Chromatic Scale, viz: twelve.

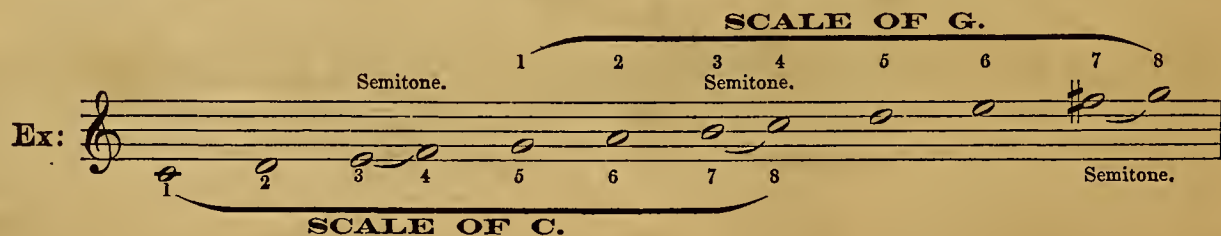
These *keys* are indicated by the accidentals \sharp and \flat , and as every piece of music must be written in some key, the sharps or flats which belong to that key are placed on the staff at the opening of the piece, to serve as a guide or *Signature*, as it is called. Ex: Whenever in the course of a piece, notes

are found on the same degrees as the signature, they are to be invariably played \sharp or \flat , as the case may be.

There are seven Major and seven Minor sharp keys, and seven Major and seven Minor flat keys.

It is essential that the same succession of intervals found in the key of C Major, be preserved in all other Major keys, viz: a semitone from three to four, and seven to eight, and a whole tone between each of the other sounds of the scale. This order of succession is found in the key of C *only*, without the use of sharps and flats.

The Scale requiring the *least number of sharps* begins on G, a fifth above, or a fourth below C.



It will be seen from the above example that no sharp is required until we reach the seventh, (F,) which being too near to the sixth, (E,) and too far from the eighth, (G,) is changed to $F\sharp$, by which we obtain the required semitone from seven to eight, and a whole tone from six to seven, as in the key of C. G is therefore the key of one sharp, F being the letter sharped. This one sharp is placed on the degree F, at the beginning of the staff as a signature.

To find the other sharp keys, the pupil will observe the following

RULE.

To transpose the scale by sharps, take the fifth of the old scale for one of a new scale, and sharp the seventh of the new scale.

The pupil will observe that in each succeeding transposition, the sharps previously introduced in the signature remain.

The seven sharp Major keys are G, D, A, E, B, F \sharp and C \sharp , as follows:

Key of G, One Sharp. Fifth above C.

Key of D, Two Sharps.

Key of A, Three Sharps.

Key of E, Four Sharps.

Key of B, Five Sharps.

Key of F \sharp , Six Sharps.

Key of C \sharp , Seven Sharps.

The Scale requiring the *least number of flats* begins on F, a fourth above, or a fifth below C.

Ex: Semitone. Semitone.

1 2 3 4 5 6 7 8

In the above example the fourth (B,) being a semitone from the fifth, (C,) and a whole tone from the third, (A,) is changed to B \flat , by which we obtain a semitone from three to four, and a whole tone from four to five, as in the key of C. F is therefore the key of one flat, and B flat the signature. To find the remaining flat keys, observe the following

RULE.

To transpose the scale by flats, take the fourth of the old scale for one of a new scale, and flat the fourth of the new scale.

The seven Major flat keys are F, B \flat , E \flat , A \flat , D \flat , G \flat and C \flat , as follows:

Key of F, One Flat.

Key of B \flat , Two Flats.

Key of E \flat , Three Flats.

Key of A \flat , Four Flats.

Key of D \flat , Five Flats.

Key of G \flat , Six Flats.

Key of C \flat , Seven Flats.

EIGHTH LESSON.

SCALE OF G MAJOR, SIGNATURE ONE SHARP.

The first sharp is always played on F, the seventh of the scale.

Musical score for the Scale of G Major, Signature One Sharp. The score is written for piano in G major (one sharp). It consists of three systems of two staves each. The first system shows the ascending and descending scales. The second system shows the ascending and descending scales with fingerings. The third system shows the ascending and descending scales with fingerings and slurs. The key signature is one sharp (F#).

STUDY.

Musical score for the Study. The score is written for piano in G major (one sharp). It consists of two systems of two staves each. The first system shows a study exercise with fingerings and slurs. The second system shows a study exercise with fingerings and slurs. The key signature is one sharp (F#).

Musical score for "The Merry Widow" (No. 10). The score is written for piano and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody in the treble staff is characterized by rapid sixteenth-note passages, often grouped in threes (trios) and fours (quads). The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including a prominent triplet in the first measure. The score includes various musical notations such as slurs, ties, and dynamic markings.

RECREATION.

Andantino.

[illegible]

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert. The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked "mf" (mezzo-forte) and "p" (piano). The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink on aged paper.

Handwritten musical score for "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a piano (p) dynamic. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern. The score is written in ink on aged paper.

NINTH LESSON.

STUDY OF THE WRIST MOVEMENT CONTINUED.

Moderato.

mf

cresc. cresc. f ff ff

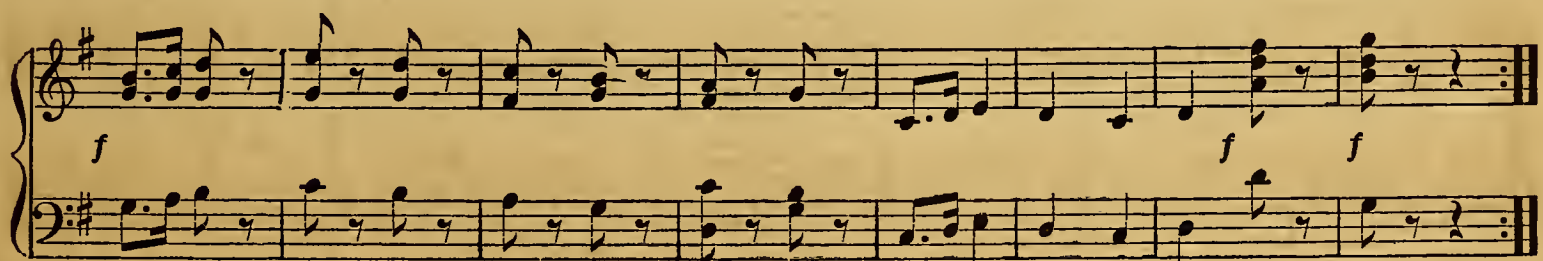
RECREATION. No. 1.

REMARK—In the following piece and all others of similar character, the hands should be only slightly raised from the wrist before striking the keys, and the least possible time should be taken from the notes for this purpose.

p



RECREATION. No. 2.

Con spirito.

TENTH LESSON.

SCALE OF D MAJOR. TWO SHARPS.

The first two sharps are always placed on F and C, C being the 7th. note of the scale.

Musical notation for the D Major scale, two sharps (F# and C#). The scale is written in treble and bass staves. The treble staff begins with a D4 (quarter note), followed by E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), and D5 (half). The bass staff begins with a D3 (half), followed by C#3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), and D3 (half). Fingerings are indicated by numbers 1-5 above or below notes.

STUDY.

Musical notation for the D Major scale study, two sharps (F# and C#). The study is written in treble and bass staves. It consists of several measures of eighth and sixteenth notes, often beamed together. The study begins with a D4 (quarter note), followed by E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), and D5 (half). The study is marked with dynamics such as *p* (piano), *cresc.* (crescendo), and *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes.

RECREATION.

Handwritten fingering numbers are present above the notes in the first system. The first system includes a piano (*p*) marking. The score is written for two staves (treble and bass clef) in 2/4 time, featuring a key signature of one sharp (F#).

ELEVENTH LESSON.

EXERCISES WITH THE HAND UNMOVED.

These exercises serve especially to develop strength and independence of the fingers, while the preceding ones develop flexibility and velocity.

The score consists of two systems of exercises, each with a treble and bass staff. The exercises are marked with asterisks (*) and feature various fingering patterns (e.g., 5 4 3 2, 4 3 2 1) and repeat signs. The exercises are written in 2/4 time with a key signature of one sharp (F#).

* The whole notes are to be sustained without being struck again in repeating each single exercise.

RECREATION.

Andante.

Handwritten musical notation for the first system of 'RECREATION'. The piece is in G major (one sharp) and common time (C). The tempo is marked *Andante.* The first staff (treble clef) contains a melody with fingerings: 3 2 1 2, 3 4 5, 4 3 2, 3 2 1, 3 2 1 2. The second staff (bass clef) contains a bass line with fingerings: 5, 4 3 2 1, 5 4 3 2, 5 4 3 2, 5 4 3 2. The dynamic marking *p e legato.* is written above the first staff.

Handwritten musical notation for the second system. The first staff continues the melody with fingerings: 3 1 5, 4 3 2 3 2, 3, 3, 4 3 4 4. The second staff continues the bass line with fingerings: 5 2 1 2 1 5 5 1 2 3 2 1 2 3 5 2 3 2 4. The dynamic marking *cresc.* is written above the second staff.

Handwritten musical notation for the third system. The first staff continues the melody with fingerings: 3 4 5 4, 5 4 5 2, 3 4 5 1, 5 4 5 2, 3 4 5 5. The second staff continues the bass line with fingerings: 5 4 3 2, 1 2 1 3, 2 1 3 4, *f* 3 4 3 5, 4 3 2 1. The dynamic marking *f* is written above the second staff.

Handwritten musical notation for the fourth system. The first staff continues the melody with fingerings: 4 4 5 4, 5 5 4 3 4, 5 4 1 2, 3 4 5, 4 3 2. The second staff continues the bass line with fingerings: 2 3 4 1, 3 4 5 4, 4 3 2 1, 4 3 2 1, 4 3 2 1. The dynamic marking *dim.* is written above the first staff, and *p* is written above the second staff.

Handwritten musical notation for the fifth system. The first staff continues the melody with fingerings: 3 2 1, 3, 3 4 2 1, 3 2 5 4, 3. The second staff continues the bass line with fingerings: 3 1 2 3 2 1 3, 1 5, 1 3 5. The piece concludes with a double bar line.

TWELFTH LESSON.

SCALE OF A MAJOR, THREE SHARPS.

The first three sharps are placed on F, C and G, G, the new sharp, being the 7th, note of the scale.

First system: Treble staff starts with F# (finger 1), C# (finger 1), G# (finger 5), F# (finger 3), C# (finger 1), G# (finger 1), F# (finger 4), C# (finger 1). Bass staff starts with F# (finger 5), C# (finger 3), G# (finger 1), F# (finger 5), C# (finger 3), G# (finger 1), F# (finger 1), C# (finger 1).

Second system: Treble staff starts with G# (finger 3), F# (finger 1), C# (finger 1), G# (finger 5), F# (finger 3), C# (finger 1), G# (finger 1), F# (finger 1), G# (finger 3), F# (finger 2), C# (finger 1), G# (finger 4), F# (finger 1), C# (finger 1), G# (finger 1). Bass staff starts with G# (finger 5), F# (finger 3), C# (finger 3), G# (finger 2), F# (finger 3), C# (finger 1), G# (finger 1), F# (finger 3), C# (finger 1), G# (finger 1), F# (finger 1), C# (finger 1), G# (finger 1).

STUDY.

Andante.

First system: Treble staff has eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has chords: F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3.

Second system: Treble staff has eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has chords: F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3.

Third system: Treble staff has eighth-note patterns with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. Bass staff has chords: F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3, F#3, C#3, G#3.

RECREATION.

Allegretto.

p

pp

f

p

THIRTEENTH LESSON.

EXERCISES WITH THE HAND UNMOVED.

5 3 4 2 3 1 5 2 4 1

5 3 4 2 3 1 5 2 4 1

5 1 5 4 3 1

5 1 5 4 3 1

STUDY.

Allegro Commodo.

First system of musical notation. Treble clef, key of D major (F#), common time. The right hand features a melodic line with eighth-note patterns and slurs, starting with a finger number '2'. The left hand, marked *mf*, plays a bass line with quarter notes and slurs, starting with a finger number '4'. The system concludes with a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes and a finger number '1'. The left hand features a complex bass line with slurs and finger numbers '3', '5', '2', and '4'. The system ends with a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

Third system of musical notation. The right hand has a melodic line with slurs and finger numbers '3', '1', '4', '2', '5', '4', and '5'. The left hand plays a bass line with slurs and finger numbers '1', '3', '1', '2', '5', and '2'. The system concludes with a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

Fourth system of musical notation. The right hand features a melodic line with slurs and finger numbers '1' and '4'. The left hand plays a bass line with slurs and finger numbers '5', '1', '3', '4', and '5'. The system ends with a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

Fifth system of musical notation. The right hand has a melodic line with slurs and finger numbers '2', '3', '2', '1', '1', and '1'. The left hand plays a bass line with slurs and finger numbers '4', '3', '4', and '5'. A *cresc.* marking is present above the right hand. The system concludes with a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

First musical score, featuring treble and bass staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music includes various notes, rests, and fingerings. The treble staff has a *cresc.* marking and a *f* marking. The bass staff has a *f* marking. The piece concludes with a double bar line.

RECREATION.

Moderato.

Second musical score, titled "RECREATION.", featuring treble and bass staves. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music includes various notes, rests, and fingerings. The treble staff has a *p* marking. The piece concludes with a double bar line.

FOURTEENTH LESSON.

SCALE OF F MAJOR, ONE FLAT.

The first flat is always placed on B, the fourth of the scale, the second on E, the third on A, the fourth on D, the fifth on G, the sixth on C, and the seventh on F.

In playing the following scales be careful to avoid any movement of the hand, and do not raise the fourth finger until the thumb is ready to strike its note. Observe the same rule with regard to the thumb when the fourth finger follows it.

The first system of the exercise consists of two staves. The treble staff begins with a middle C (F4) and contains two measures of eighth-note scales: an ascending scale (C4-D4-E4-F4-G4-A4-B4-C5) and a descending scale (C5-B4-A4-G4-F4-E4-D4-C4). Fingerings are indicated by numbers 1-5 above the notes. The bass staff contains two measures of eighth-note scales: an ascending scale (C3-D3-E3-F3-G3-A3-B3-C4) and a descending scale (C4-B3-A3-G3-F3-E3-D3-C3). Fingerings are indicated by numbers 1-5 below the notes. The first measure of the treble staff is marked *mf*. The second measure of the bass staff is marked *cresc.*

The second system of the exercise consists of two staves. The treble staff contains two measures of eighth-note scales: an ascending scale (C4-D4-E4-F4-G4-A4-B4-C5) and a descending scale (C5-B4-A4-G4-F4-E4-D4-C4). Fingerings are indicated by numbers 1-5 above the notes. The bass staff contains two measures of eighth-note scales: an ascending scale (C3-D3-E3-F3-G3-A3-B3-C4) and a descending scale (C4-B3-A3-G3-F3-E3-D3-C3). Fingerings are indicated by numbers 1-5 below the notes. The first measure of the bass staff is marked *f*.

The third system of the exercise consists of two staves. The treble staff contains two measures of eighth-note scales: an ascending scale (C4-D4-E4-F4-G4-A4-B4-C5) and a descending scale (C5-B4-A4-G4-F4-E4-D4-C4). Fingerings are indicated by numbers 1-5 above the notes. The bass staff contains two measures of eighth-note scales: an ascending scale (C3-D3-E3-F3-G3-A3-B3-C4) and a descending scale (C4-B3-A3-G3-F3-E3-D3-C3). Fingerings are indicated by numbers 1-5 below the notes.

Allo. Moderato.

The fourth system of the exercise consists of two staves. The treble staff contains two measures of eighth-note scales: an ascending scale (C4-D4-E4-F4-G4-A4-B4-C5) and a descending scale (C5-B4-A4-G4-F4-E4-D4-C4). Fingerings are indicated by numbers 1-5 above the notes. The bass staff contains two measures of eighth-note scales: an ascending scale (C3-D3-E3-F3-G3-A3-B3-C4) and a descending scale (C4-B3-A3-G3-F3-E3-D3-C3). Fingerings are indicated by numbers 1-5 below the notes.

The fifth system of the exercise consists of two staves. The treble staff contains two measures of eighth-note scales: an ascending scale (C4-D4-E4-F4-G4-A4-B4-C5) and a descending scale (C5-B4-A4-G4-F4-E4-D4-C4). Fingerings are indicated by numbers 1-5 above the notes. The bass staff contains two measures of eighth-note scales: an ascending scale (C3-D3-E3-F3-G3-A3-B3-C4) and a descending scale (C4-B3-A3-G3-F3-E3-D3-C3). Fingerings are indicated by numbers 1-5 below the notes. The first measure of the bass staff is marked *cresc.*

RECREATION.

Andante.

The musical score is for a piece titled "RECREATION" in B-flat major, 2/4 time, marked *Andante*. It consists of five systems of piano and bass staves. The piano part is written in treble clef, and the bass part is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is *Andante*. The score includes various musical notations such as slurs, ties, and fingerings (numbers 1-5 above notes). Dynamics include *p* (piano), *mf* (mezzo-forte), and crescendo/decrescendo markings. The piece concludes with a final chord in the piano part.

System 1: Piano part begins with a half note B-flat, followed by a quarter note A-flat, then a quarter note G. Bass part begins with a half note B-flat, followed by a quarter note A-flat, then a quarter note G. Dynamics: *p*.

System 2: Piano part continues with a half note F, followed by a quarter note E-flat, then a quarter note D. Bass part continues with a half note F, followed by a quarter note E-flat, then a quarter note D. Dynamics: *p*.

System 3: Piano part continues with a half note C, followed by a quarter note B-flat, then a quarter note A. Bass part continues with a half note C, followed by a quarter note B-flat, then a quarter note A. Dynamics: *p*.

System 4: Piano part continues with a half note G, followed by a quarter note F, then a quarter note E. Bass part continues with a half note G, followed by a quarter note F, then a quarter note E. Dynamics: *mf*.

System 5: Piano part continues with a half note D, followed by a quarter note C, then a quarter note B. Bass part continues with a half note D, followed by a quarter note C, then a quarter note B. Dynamics: *p*.

FIFTEENTH LESSON.

EXERCISES WITH THE MOVING HAND.

The hand must in these exercises proceed quietly forward upon the key-board, and not be moved while raising the fingers.

A true position of the unemployed fingers must here also be carefully observed.



STUDY.

p 1 2 3 1 2 3 1 2 3 1 2 3 *f*

8va 1 2 3 1 2 3 4 *8va* 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2 4 3 2

f *Fine.* *f*

Da Capo.

SIXTEENTH LESSON.

SCALE OF B FLAT, TWO FLATS.

The first flat is placed on B, the second is placed on E, the fourth of the scale.



Allegro.



This musical score is for the 'The Swan' movement from the Suite for Piano and Violin by Camille Saint-Saëns. The score is written for a piano and a violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *p*. The violin part features intricate fingerings and slurs, while the piano part provides a harmonic and rhythmic foundation. The piece concludes with a double bar line and repeat dots.

SEVENTEENTH LESSON.

BROKEN SIXTHS.

These figures must be executed by moving the fingers only, and by sliding the hand gently forward without turning it.

The image displays three systems of musical notation for guitar, each consisting of a treble and bass staff. The notation includes fingerings (1-5) and a repeat sign. The first system has a treble staff with fingerings 1 5 1 5 and a bass staff with fingerings 5 1 5 1. The second system has a treble staff with fingerings 1 5 2 5 and a bass staff with fingerings 5 1 3 1. The third system has a treble staff with fingerings 1 5 2 5 and a bass staff with fingerings 5 1 3 1. The notation is in a single system, with the treble and bass staves connected by a brace on the left.

Moderato.

1 3 1 1 2 1 3 1 5 2 1 5 1 4 1 4 1 5

p sostenuto. *cresc.*

1 4

sempre

cresc.

f

ff

1 5 3 1 5 3 1 5 2 1 5 1 5 3 1 5 3 5 2

8va

EIGHTEENTH LESSON.

SCALE OF E FLAT, THREE FLATS.

The first three flats are placed on B, E and A, A being the fourth of the scale.

2 1 4 1 3 1 4 2 1 4 1

3 1 4 1 3 4 1 3

1 4 1 3 3 4 1 3 4 1 3

1 2 1 2 1 4 1 4 1 4 1

2 1 3 1 4 1 3 4 5 4 3 4 5

3 4 3 1 1 4 1 4 1 4 1

2 1 3 1 4 1 4 5 4 5 4 5 4

3 4 3 1 2 1 4 1 3

[illegible]

Musical score for "The Swan" from "The Nutcracker" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of B-flat major, and features a melody in the right hand and a bass line in the left hand. The melody is marked "dim." and "p".

Andantino.

Andantino.

p

The musical score consists of four systems, each with a piano (treble) and bass staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *pp*, *f*, *p*, *mf*, and *f*. The score is divided into four systems, each with a piano (treble) and bass staff. The first system includes fingerings 1, 2, 3, 4, 5 and dynamics *pp*. The second system includes fingerings 1, 2, 3, 4, 5 and dynamics *f*, *p*, *f*. The third system includes fingerings 1, 2, 3, 4, 5 and dynamics *p*, *mf*, *f*, *p*. The fourth system includes fingerings 1, 2, 3, 4, 5 and dynamics *f*.

NINETEENTH LESSON.

REPEATING NOTES. (TREMOLLO.)

Repeating notes, called *Tremolo*, are executed by a quick change of the second, third and fourth fingers upon one key. The fourth or third finger is placed upon the key, and after striking it, is quickly drawn away and contracted. When the remaining fingers have struck the key in succession, the fourth or third finger is placed again upon the next key and the same process is repeated.

The musical score for the Tremolo exercise consists of two systems, each with a piano (treble) and bass staff. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The first system includes fingerings 3, 2, 1, 3, 2, 1 and 4, 3, 2, 1, 4, 3, 2, 1. The second system includes fingerings 3, 2, 1, 3, 2, 1 and 4, 3, 2, 1, 4, 3, 2, 1. The score is divided into two systems, each with a piano (treble) and bass staff. The first system includes fingerings 3, 2, 1, 3, 2, 1 and 4, 3, 2, 1, 4, 3, 2, 1. The second system includes fingerings 3, 2, 1, 3, 2, 1 and 4, 3, 2, 1, 4, 3, 2, 1.

STUDY.

Andantino.

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The tempo marking *Andantino.* is above the treble staff. The dynamic marking *sempre piano.* is below the treble staff. The dynamic marking *mezza voce.* is above the bass staff.

The second system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet.

The third system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The tempo marking *Andantino.* is above the treble staff. The dynamic marking *sempre piano.* is below the treble staff. The dynamic marking *mezza voce.* is above the bass staff. The word *Fine.* is written at the end of the system.

The fourth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The tempo marking *Andantino.* is above the treble staff. The dynamic marking *sempre piano.* is below the treble staff. The dynamic marking *mezza voce.* is above the bass staff. The word *Fine.* is written at the end of the system.

The fifth system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of eighth-note patterns with fingerings (3, 2, 1, 3, 2, 1) repeated several times, followed by a melodic phrase with a slur and a final triplet. The tempo marking *Andantino.* is above the treble staff. The dynamic marking *sempre piano.* is below the treble staff. The dynamic marking *mezza voce.* is above the bass staff. The word *Fine.* is written at the end of the system.

TWENTIETH LESSON.

PORTAMENTO TOUCH.

The *Portamento* is used when the notes are marked with dots and a slur over them. The notes must receive a little less than their full value. They are executed by a pressure of the fingers, which must correspondingly increase with the power of the tone to be produced, raising the fore-arm slightly.

EXERCISE.

Andante.

RECREATION. No. 1.

First system of musical notation. The right hand contains a melodic line with triplets (3, 5, 12, 1, 2) and slurs. The left hand provides harmonic support with chords and single notes. Performance markings include *rit.* and *f*.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand features a triplet in the first measure and continues with chords. Performance marking *pp* is present.

RECREATION. No. 2.

Third system of musical notation. The right hand has a melodic line with triplets and slurs. The left hand has a steady accompaniment of chords. Performance marking *dolce.* is present.

Fourth system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand continues with chords. Performance markings include *mf*, *f*, and *rit.*

Fifth system of musical notation. The right hand has a melodic line with triplets and slurs. The left hand continues with chords. Performance marking *dolce.* is present.

NEW ENGLAND CONSERVATORY METHOD.

PART II.

SECOND GRADE. FIRST TERM.

FIRST LESSON.

INTRODUCTION TO THE STUDY OF BROKEN CHORDS OR ARPEGGIOS.

Rules.

1. The position of the hand is to be somewhat extended, as the broader span requires.
2. In playing Arpeggios, the fingers must be moved along easily, and the groups evenly connected.
3. Correct fingering must be well observed.

Three models for the fingering of the common chords, broken and unbroken, are given, viz.

1. *C major*, for all which have three white and three black keys, viz.

G, F, and F \sharp major, A, E, D, and E \flat minor.

2. *D major*, for all which have one black key, (*B \flat major and B minor excepted.*)

A and E major; G, C, and F minor.

3. *E \flat major*, for all which have two black keys, (*B major and B \flat minor excepted.*)

A \flat and D \flat major; F \sharp , C \sharp , and G \sharp minor.

CHORD OF C MAJOR.

The musical notation for the C Major chord is presented in three positions, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes.

1st. Position.

Treble staff: C4 (5), E4 (3), G4 (1), C5 (5), E5 (3), G5 (1).
Bass staff: C3 (1), E3 (3), G3 (5), C4 (1), E4 (3), G4 (5).

2d. Position.

Treble staff: C4 (1), E4 (2), G4 (3), C5 (4), E5 (5), G5 (2).
Bass staff: C3 (5), E3 (4), G3 (2), C4 (1), E4 (2), G4 (5).

3d. Position.

Treble staff: C4 (1), E4 (2), G4 (3), C5 (4), E5 (5), G5 (1).
Bass staff: C3 (5), E3 (4), G3 (2), C4 (1), E4 (2), G4 (5).

STUDY.

First system of musical notation. Treble clef, 4/4 time. The right hand plays a continuous eighth-note scale. The left hand plays a bass line with notes 3, 1, 5, 3, 5, 3, 5, 3. Dynamics include *p* and *cres.*

Second system of musical notation. Treble clef, 4/4 time. The right hand plays a continuous eighth-note scale. The left hand plays a bass line with notes 4, 5, 3, 2, 1, 5, 3, 5. Dynamics include *cres.*

Third system of musical notation. Treble clef, 4/4 time. The right hand plays a continuous eighth-note scale. The left hand plays a bass line with notes 1, 5, 3, 4, 5, 3, 2, 1. Dynamics include *mf*, *dim.*, and *p*.

Fourth system of musical notation. Treble clef, 4/4 time. The right hand plays a continuous eighth-note scale. The left hand plays a bass line with notes 1, 3, 1, 3, 1, 3, 1, 2. Dynamics include *mf*.

Fifth system of musical notation. Treble clef, 4/4 time. The right hand plays a continuous eighth-note scale. The left hand plays a bass line with notes 1, 3, 1, 3, 1, 3, 1, 2. Dynamics include *dim.*, *p*, *smorz.*, and *pp*.

RECREATION. No. 1.

MINUET BY BEETHOVEN.

Tempo di Menuetto.

p

mf

f

RECREATION. No. 2.

LE DESIR WALTZ.

SCHUBERT.

Moderato.

p dolce.

mf

sf

f

SECOND LESSON.

ARPEGGIOS, CONTINUED.

STUDY.

The musical score is titled "STUDY" and is part of the "ARPEGGIOS, CONTINUED." section of the "SECOND LESSON." It is written for piano and consists of six systems of music. Each system has a treble and bass staff. The first system is in 4/4 time, starting with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The second system is in 4/2 time, featuring a forte (*f*) dynamic and a decrescendo (*dim.*) marking. The third system is in 5/3 time, with dynamics ranging from piano (*p*) to fortissimo (*pp*) and back to forte (*f*). The fourth system is in 3/2 time, starting with a decrescendo (*dim.*) marking. The fifth system is in 4/2 time, starting with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The sixth system is in 4/2 time, starting with a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The score includes various fingerings (1-5) and articulation marks (accents, slurs) throughout the arpeggiated passages.

RECREATION.

LEMOINE.

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including fingerings (1, 2, 3) and slurs. The bass staff features a piano accompaniment with chords and a dynamic marking of *p* (piano).

Second system of musical notation. The treble staff continues the melody with slurs and fingerings. The bass staff includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic marking.

Third system of musical notation. The treble staff features a descending scale with slurs and fingerings. The bass staff includes a diminuendo (*dimin*) and a piano (*p*) dynamic marking.

Fourth system of musical notation. The treble staff continues the melody with slurs and fingerings. The bass staff includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic marking.

Fifth system of musical notation. The treble staff concludes the piece with a final scale and slurs. The bass staff provides a simple harmonic accompaniment. The system ends with a double bar line.

THIRD LESSON.

DOUBLE THIRDS.

Rule:

In the practice of thirds, the two fingers must be raised equally high, and strike their keys at the same instant, without the slightest perceptible interval of time.



STUDY.

Allegretto.

8va.



8va. *dim.* *p*

FOURTH LESSON.

RECREATION.

DUETT FROM LUCREZIA BORGIA.

Larghetto. *p* *piu f*

This musical score is a four-system piece for piano. Each system contains a treble and a bass staff. The first system begins with a *cresc.* (crescendo) marking and a *p* (piano) dynamic. The second system continues with various fingering numbers (1-5) and slurs. The third system includes a *piu. f* (pizzicato forte) marking and a *cresc. - - f* (crescendo to forte) marking. The fourth system features a *f* (forte) marking and a *p* (piano) marking. The music is characterized by dense chordal textures and intricate melodic lines with numerous accidentals.

FIFTH LESSON.

SCALE OF E MAJOR. FOUR SHARPS.

The first four sharps are placed on F, C, G, and D; the new sharp is the seventh note of the scale.

This musical score shows the E major scale, four sharps, in both ascending and descending directions. The key signature is E major (F#, C#, G#, D#). The scale is written on a treble and bass staff. Fingering numbers are provided: for the right hand, 1, 3, and 5; for the left hand, 5, 3, and 1. The scale is presented in a simple, clear manner for instructional purposes.

RECREATION.

MERMAID'S SONG FROM OBERON.

Allegretto.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into two systems, each with a repeat sign at the end. The first system has a measure with a "4" above it, and the second system has a measure with a "1 4" above it. The score is written in a classic, handwritten style.

SIXTH LESSON.

BROKEN OCTAVES.

These figures must be executed by moving the fingers only, and by gently sliding the hand forward, without turning it.

STUDY.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is for piano and is written in 2/4 time. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The score consists of two systems, each with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The first system shows the beginning of the piece, with a treble staff starting on a G4 and a bass staff starting on a G2. The second system continues the melody and accompaniment. The score is written in a clear, legible style, with notes and rests clearly visible. The page is numbered '1' in the top left corner.

crescendo.

p

SEVENTH LESSON.

SCALE OF B MAJOR. FIVE SHARPS.

The first five sharps are placed on F, C, G, D and A; the new sharp is the seventh note of the scale.

Piano exercise in G major, 2/4 time. The piece consists of two systems of four measures each. The first system includes fingerings such as 1, 2, 1, 4, 3, 3, 1, 4, 1, 4, 3, 4, 5, 4 in the right hand and 2, 1, 3, 2, 1, 4, 2 in the left hand. The second system includes fingerings such as 3, 3, 4, 5, 4, 3, 1, 4, 1, 4, 2, 1, 2, 1, 2, 4 in the right hand and 4, 2, 1, 2, 1, 2, 1, 2, 1, 4 in the left hand.

RECREATION.

LOVE-SONG, BY HENSELT.

*Allegretto sostenuto ed amoroso.**molto cantabile.*

First system of 'Love-Song' by Henselt. The right hand features a melody with fingerings 1, 2, 2, 5, 2, 3, 5, 3, 1. The left hand provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *cresc.* (crescendo). A small diagram shows fingerings 1, 2, 3, 4, 5 for the left hand.

Second system of 'Love-Song' by Henselt. The right hand continues the melody with fingerings 3, 1, 2, 3, 2, 1, 3, 4, 1, 3, 4. The left hand features a more active accompaniment. Dynamics include *con anima e cresc.* and *f* (forte).

Third system of 'Love-Song' by Henselt. The right hand features a descending melody with fingerings 3, 1, 3, 3, 2, 1, 3, 4, 5, 1. The left hand continues with a steady accompaniment. Dynamics include *cresc. assai f*, *dim.* (diminuendo), *a tempo.*, and *sf rall.* (sforzando, rallentando).

The first system of the eighth lesson consists of two staves. The treble staff contains a series of arpeggiated chords with fingerings 2, 1, 2, 5, 1, 2, 3, and 2. The bass staff provides harmonic support with chords and some melodic lines.

EIGHTH LESSON.
ARPEGGIOS, CONTINUED.
STUDY.

Allegro Moderato.

The second system begins with the tempo marking *Allegro Moderato.* and the dynamic marking *p armonioso.* It features arpeggiated patterns in both staves, with a crescendo marking *cresc.* appearing in the bass staff.

The third system continues the arpeggio study with more complex patterns in the treble staff, including a sequence of notes numbered 1 through 5. The bass staff continues with harmonic accompaniment.

The fourth system includes a crescendo marking *cresc.* in the bass staff and a piano marking *p* in the treble staff. The arpeggiated patterns continue across both staves.

The fifth and final system of the eighth lesson concludes with a fortissimo marking *sf*. It features arpeggiated patterns in the treble staff and sustained chords in the bass staff.

p *cresc.*

p

cresc.

8va *piu lento.* *dimin: e poco riten.* *sf* *p* *pp*

NINTH LESSON.

SCALE OF A FLAT. FOUR FLATS.

The first four flats are placed on B, E, A, and D; the new flat is the fourth note of the scale.

RECREATION.

BARCAROLLE.

Andantino quasi Allegretto.

1 4 3 1 4 3 5 4 3 1 3 1 5

a tempo.

Sf *Sf* *dimin: e poco rall:* *p*

cresc. *p* *lusingando.*

perdendosi. *pp*

TENTH LESSON.

ARPEGGIOS, CONTINUED.

CHORD OF D MAJOR.

1 2 3 5 3 2 1 1 2 3 4 5 4 3 1

1st. Position. *2d. Position.*

3d. Position.

STUDY.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords and single notes, with fingerings 5, 4, 4, 3, 4, 5, 4, 4, 5, 4, 3 indicated above the notes. The bass staff contains a few notes, including a 5 and a 1, with a 2 above the first note.

The second system of musical notation continues the piece. The treble staff features eighth-note chords and single notes with fingerings 2, 1, 1, 2, 1, 1, 3, 3, 4, 4, 4. The bass staff has a few notes with fingerings 1, 2, 1, 1, 3, 3, 4, 4, 4. Dynamics include *p* (piano), *f* (forte), and *p* (piano).

The third system of musical notation concludes the piece. The treble staff has eighth-note chords and single notes with fingerings 1, 3, 4, 1, 1, 2, 1, 3. The bass staff has a few notes with fingerings 1, 2, 1, 3. Dynamics include *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo).

RECREATION.

THE HAPPY FARMER.

SCHUMANN.

Allegro.

The first system of musical notation for 'The Happy Farmer' is in 2/4 time. The treble staff has eighth-note chords and single notes. The bass staff has eighth-note chords and single notes. Dynamics include *f* (forte). Fingerings 5, 3, 2, 5, 1, 2, 1, 2 are indicated.

The second system of musical notation continues the piece. The treble staff has eighth-note chords and single notes. The bass staff has eighth-note chords and single notes. Dynamics include *f* (forte).



ELEVENTH LESSON.

SCALE OF D FLAT. FIVE FLATS.

The five flats are placed on B, E, A, D, and G; the new flat is the fourth of the scale.



Prestissimo.

STUDY.



This section contains six systems of piano exercises, each consisting of a treble and bass staff. The exercises are written in a key with four flats (B-flat major or D-flat minor) and a 2/4 time signature. They feature intricate fingering patterns, including triplets and sixteenth-note runs. Dynamics such as *f* (forte) and *p* (piano) are indicated. The exercises conclude with repeat signs and final cadences.

RECREATION.

*Andante.**legato.*

This section, titled "RECREATION," contains three systems of piano exercises. The first system is marked *Andante.* and *legato.* and is written in 3/4 time. The subsequent systems are in 2/4 time. The exercises feature flowing, connected lines with various fingering and dynamic markings, including *sf* (sforzando). The section ends with a double bar line.

The image shows a page from a musical score for Frédéric Chopin's 'L'Espresso' (Op. 10, No. 3). The score is written for piano and consists of two systems. The first system is marked 'dolce.' and the second system is marked 'espressivo.' The score includes piano and bass staves with various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#) and the time signature is 3/4. The first system has four measures, and the second system has four measures. The score is in G major and 3/4 time. The first system is marked 'dolce.' and the second system is marked 'espressivo.' The score includes piano and bass staves with various musical notations such as notes, rests, and fingerings. The first system has four measures, and the second system has four measures. The score is in G major and 3/4 time.

TWELFTH LESSON.

STUDY.

Allegretto. 5 5 4 4 3 3 2 4 1 5 5 4 4 3 3 2 2 4 4 1

legg.

f

p

A four-system musical score for piano. Each system consists of a treble and bass staff. The first system has a treble staff with eighth-note patterns and a bass staff with chords. The second system has a treble staff with eighth-note patterns and a bass staff with a long sustained chord. The third system has a treble staff with eighth-note patterns and a bass staff with chords. The fourth system has a treble staff with eighth-note patterns and a bass staff with chords. Dynamics include *f* and *p*.

THIRTEENTH LESSON.

EMBELLISHMENTS. (GRACE NOTES; APPOGIATURA.)

Grace notes or Appoggiatura are introduced into music to embellish or adorn the melody. There are two kinds, long and short. The grace notes are written in smaller size than the notes before which they are placed.

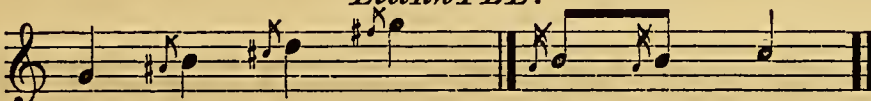
The *long grace note* borrows one half the value of the succeeding note.

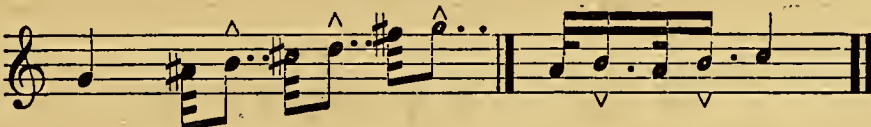
EXAMPLE.

Musical notation showing 'WRITTEN' and 'PLAYED' versions of a melody with grace notes. The 'WRITTEN' staff shows a melody with grace notes written in a smaller font. The 'PLAYED' staff shows the same melody with the grace notes written in a larger font, indicating they are to be played as full notes.

The *short grace note* has an oblique line drawn through its stem, and is played quickly and lightly, without measure or accent.

EXAMPLE.

WRITTEN. 

PLAYED. 

The short grace notes often consist of two or more quick notes played before a note which is accented.

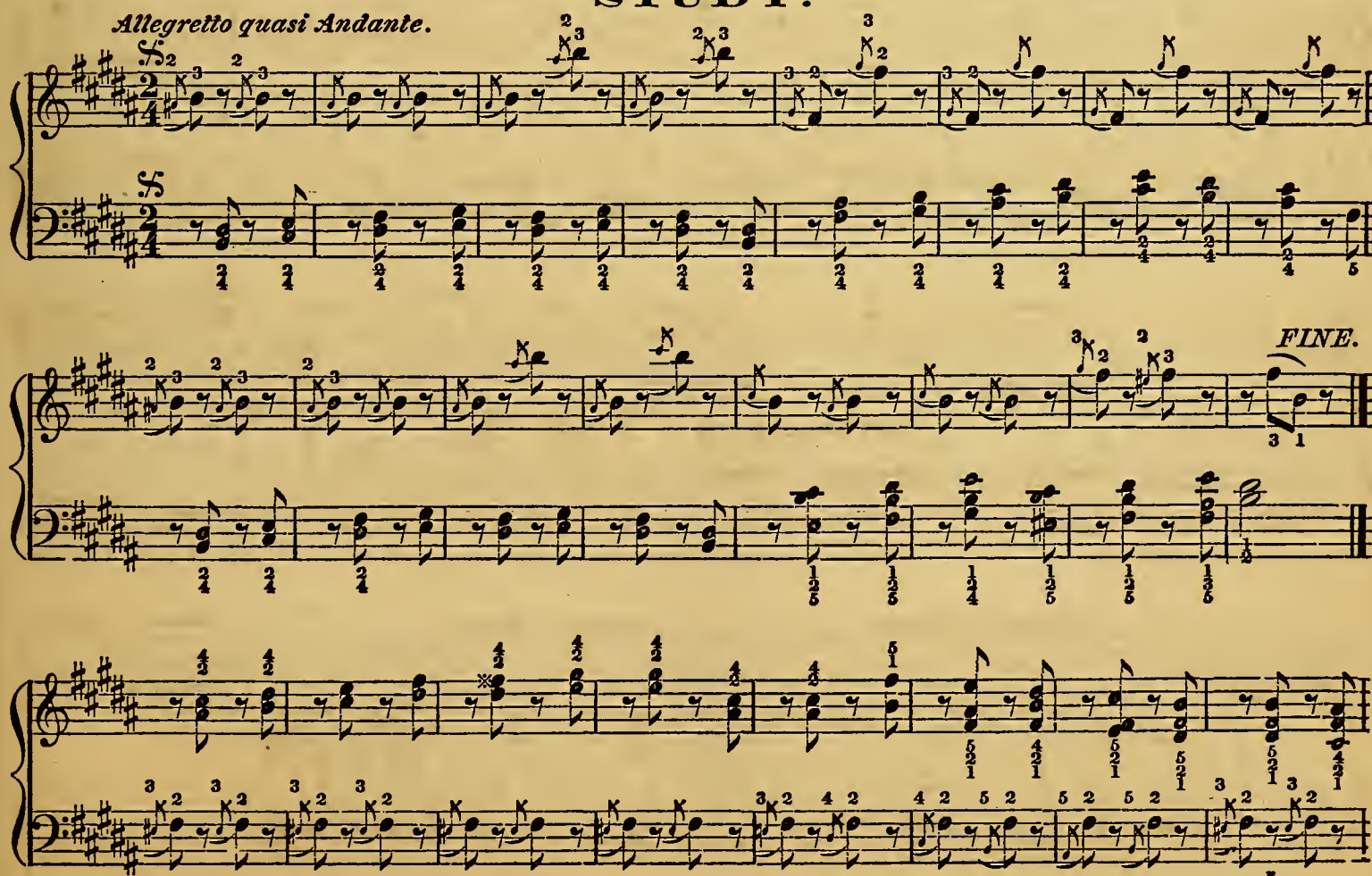
EXAMPLE.

WRITTEN. 

PLAYED. 

STUDY.

Allegretto quasi Andante.



D.C.

RECREATION.

LULLABY.

KULLAK.

Allegretto.

p

mf

dim. e rall. p

rall.

a tempo.

mf

p

mf

rall. e dim.

p

pp

FOURTEENTH LESSON.

SCALE IN G FLAT. SIX FLATS.

The six flats are placed on B, E, A, D, G, and C; the new flat is the fourth of the scale.

[illegible]

STUDY.

The musical score is for a piece titled "SCHERZO" in 6/8 time. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo is marked "Allegretto". The score is divided into two main sections: a piano section marked "p" and a forte section marked "sf". The piano section features a melody in the upper staff with fingerings 1, 2, 1, 2, 1 and 2, 3, 2, 3, 2, and a bass line with chords. The forte section features a melody in the upper staff with fingerings 3, 4, 2, 3, 2, 3, 2 and a bass line with chords. The piece ends with a final chord in the bass staff.

First system of musical notation. The treble staff contains a series of eighth-note runs with fingerings: 4 5 4, 1 4 3 4 3, 2 3 2 3 2, and 2 1 2 5 4 5. The bass staff contains a series of eighth-note chords.

Second system of musical notation. The treble staff contains a series of eighth-note runs with fingerings: 5 4, 1 3, 5 4, 1 3, 5 4, 1 2 3, and 1 2 3 5 4 5. The bass staff contains a series of eighth-note chords. A *p* (piano) dynamic marking is present.

Third system of musical notation. The treble staff contains a series of eighth-note runs with fingerings: 4 3 4 3, 2 3 4 3, 2 1 2 3 4 3, 4, 1 4, 1 3 2 1 3, and 1 2 3 5 3. The bass staff contains a series of eighth-note chords.

RECREATION.

SLUMBER-SONG, BY AUBER.

Adagio.

First system of musical notation for the Slumber-Song exercise. The treble staff contains a series of eighth-note runs with fingerings: 2, 1, 1, 4, and 4. The bass staff contains a series of eighth-note chords. A *p* (piano) dynamic marking is present.

Second system of musical notation for the Slumber-Song exercise. The treble staff contains a series of eighth-note runs with fingerings: 1, 1 4, 3, and 1 3 2 1. The bass staff contains a series of eighth-note chords. A *mf* (mezzo-forte) dynamic marking is present.

pp *cresc.* *f*

rall. *dim.* *pp*

rall.

rall.

FIFTEENTH LESSON.

ARPEGGIOS, CONTINUED.

In playing the Major chords of $E\flat$, $A\flat$, and $D\flat$, many use the third finger, instead of the fourth, in the first position of the left hand. In minor chords, the fourth *only* must be used.

CHORDS OF $E\flat$ MAJOR.

1st. Position. *2d. Position.*

3d. Position.

This musical exercise is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of two staves, treble and bass. The melody in the treble staff is characterized by a series of ascending and descending eighth-note runs, with fingerings indicated by numbers 1 through 5. The bass staff provides a harmonic accompaniment with similar rhythmic patterns. The piece concludes with a double bar line.

RECREATION.

DIABELLI'S WALTZ.

Vivace.

Diabelli's Waltz, marked *Vivace*, is presented in 3/4 time with a key signature of one flat. The score is arranged for piano and spans four systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a forte (*f*) section. The second system features a crescendo leading to a fortissimo (*sf*) section. The third system continues with a piano (*p*) section and a crescendo. The final system concludes with a fortissimo (*f*) section. The music is characterized by its rhythmic complexity and dynamic contrasts, typical of Diabelli's compositions.

SIXTEENTH LESSON.

FREE SIXTHS.

Free (or untied) Sixths are of the most frequent occurrence, and as such are played from the wrist. The fundamental fingering is $\frac{5}{1}$; but on the black keys the second finger is used instead of the thumb, and the fourth finger instead of the fifth.

CONNECTED SIXTHS.

RECREATION.

ALLA CANZONETTA.

*Allegro.**Sempre Legato.*

5 2 5 5 5 2 5 3 5 5 2 5 3 5 5 3 4 5 5 2 4 5

cres - cen - do - poco - a - poco. *f*

The image shows a page from a musical score for 'L'Allegretto' by Franz Schubert, Op. 139, No. 3. The score is in 3/4 time and G major. It features a treble and bass staff with piano accompaniment. The tempo is marked 'a tempo' and the mood is 'energico.' The score includes various musical notations such as notes, rests, and dynamic markings.

5 3 4 5 5 4 5 5 2 3 5 2 3 3 1 1 1

4 5 5 2 3 5 2 3 3 1 1 1

diminuendo e ritenuto. *pp* *pp*

crescendo.

SEVENTEENTH LESSON.

STUDY.

4/4

p *mf*

4/4

2/4

14

2/4

First system of piano exercise. Treble staff: measures 1-4 contain chords, measure 5 has a half note G4, measure 6 has a half note F4, measure 7 has a half note E4, measure 8 has a half note D4. Bass staff: measures 1-4 contain eighth-note patterns with fingerings 3, 4, 4, 4; measure 5 has a half note G3, measure 6 has a half note F3, measure 7 has a half note E3, measure 8 has a half note D3. Second system: Treble staff has whole notes G4, F4, E4, D4. Bass staff: measures 1-4 contain eighth-note patterns with fingerings 1, 2, 1, 1; measure 5 has a half note G3, measure 6 has a half note F3, measure 7 has a half note E3, measure 8 has a half note D3. Third system: Treble staff has whole notes G4, F4, E4, D4. Bass staff: measures 1-4 contain eighth-note patterns with fingerings 1, 2, 1, 1; measure 5 has a half note G3, measure 6 has a half note F3, measure 7 has a half note E3, measure 8 has a half note D3. Dynamics: *p*, *f*, *p*, *f*, *dim.*, *pp*.

RECREATION.

THE CLOCK.

KULLAK.

Allegro Vivace.

Second system of piano exercise. Treble staff: measures 1-4 contain eighth-note patterns with fingerings 1, 2, 4, 1; measure 5 has a half note G4, measure 6 has a half note F4, measure 7 has a half note E4, measure 8 has a half note D4. Bass staff: measures 1-4 contain eighth-note patterns with fingerings 5, 3, 1, 2; measure 5 has a half note G3, measure 6 has a half note F3, measure 7 has a half note E3, measure 8 has a half note D3. Dynamics: *f*, *Sfz*, *f*. Third system: Treble staff: measures 1-4 contain eighth-note patterns with fingerings 3, 5, 4, 1; measure 5 has a half note G4, measure 6 has a half note F4, measure 7 has a half note E4, measure 8 has a half note D4. Bass staff: measures 1-4 contain eighth-note patterns with fingerings 1, 3, 2, 5; measure 5 has a half note G3, measure 6 has a half note F3, measure 7 has a half note E3, measure 8 has a half note D3. Dynamics: *Sfz*, *mf*, *f*.

EIGHTEENTH LESSON.

STUDY.

SYNCOPATION.

[illegible]

RECREATION.

Andantino cantabile.

The image displays three systems of musical notation for a piece titled "Andantino cantabile." Each system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature.

- System 1:** The first system begins with the instruction "legato il basso." written above the bass staff. The music features a melody in the treble staff and a more complex, rhythmic accompaniment in the bass staff, including triplets and slurs.
- System 2:** The second system continues the piece, maintaining the melodic and accompanimental lines. The bass staff continues with intricate patterns and slurs.
- System 3:** The third system includes the markings "ritenuto." and "tempo." above the bass staff, indicating a change in tempo. The notation continues with similar melodic and accompanimental structures.

NINETEENTH LESSON.

INTRODUCTORY STUDY OF THE TURN.

Piano introduction in B-flat major, 3/4 time. The right hand plays chords with fingerings 1, 2, 3, 4. The left hand plays a triplet eighth-note pattern.

STUDY.

Allegretto.

Grazioso. dolce.

Piano study in B major, 2/4 time. The piece features intricate sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. Fingerings are indicated throughout.

cresc.

crescendo molto. *dimin.* *rall.* *a tempo.* *dolce.*

cres-cen-do poco - - - a - - - poco.

f *diminuendo.* *p* *p* *p*

TWENTIETH LESSON.

RECREATION.

RONDO, FOR FOUR HANDS.

SECONDO.

Allegretto.

The musical score is written for four hands on two staves per system. The time signature is 6/8. The piece is in G major, indicated by one sharp (F#) on the treble staff. The tempo is marked *Allegretto*. The score consists of five systems of music. The first system begins with a treble staff containing a series of eighth-note runs and a bass staff with a simple accompaniment of eighth notes. The second system features repeat signs in both staves. The third system continues the melodic development in the treble staff. The fourth system includes a fermata in the treble staff, followed by a continuation of the melody. The fifth system includes dynamic markings: *f* (forte) in the treble staff and *p* (piano) in the bass staff. The piece concludes with a final cadence in both staves.

RECREATION.
RONDO, FOR FOUR HANDS.

A. DIABELLI.

PRIMO.

Allegretto.

First system of musical notation for the Primo part. It consists of a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 6/8. The music features various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The bottom staff begins with a piano (*p*) dynamic marking.

Second system of musical notation for the Primo part. It consists of a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The bottom staff begins with a mezzo-forte (*mf*) dynamic marking.

Third system of musical notation for the Primo part. It consists of a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The bottom staff begins with a mezzo-forte (*mf*) dynamic marking.

Fourth system of musical notation for the Primo part. It consists of a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The bottom staff begins with a forte (*f*) dynamic marking, followed by a piano (*p*) dynamic marking.

Fifth system of musical notation for the Primo part. It consists of a grand staff with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features various fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The bottom staff begins with a piano (*p*) dynamic marking. The system concludes with a *loco.* marking and a repeat sign.

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note runs, with dynamic markings *f* (forte) and *p* (piano). The lower staff is in bass clef and features a more melodic line with some rests and a final chord.

The second system continues the piece. The upper staff has a continuous eighth-note pattern. The lower staff has a slower, more rhythmic accompaniment with some dotted notes.

The third system shows a change in dynamics. The upper staff begins with a *p* (piano) marking and includes a *cresc.* (crescendo) marking. The lower staff continues with a steady eighth-note accompaniment.

The fourth system features a *f* (forte) marking at the beginning of the upper staff. Both staves continue with their respective rhythmic patterns.

The fifth system concludes the piece. The upper staff has a *f* (forte) marking. The lower staff ends with a final chord in the bass clef.

PRIMO.

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of ten staves, with the first six staves grouped by a brace on the left, indicating they are part of a single system. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The music is characterized by complex fingerings, often indicated by numbers 1-5 and sometimes 'X' for a specific fingering. Dynamics include *f* (forte), *p* (piano), *sf* (sforzando), and *cresc.* (crescendo). There are also articulation marks like slurs and accents. The piece features several trills and rapid passages, particularly in the right hand. The notation is written in a clear, elegant hand, typical of the period.

SECONDO.



PRIMO.

8va.

8va.

8va.

8va.

8va.

SECOND GRADE. SECOND TERM.

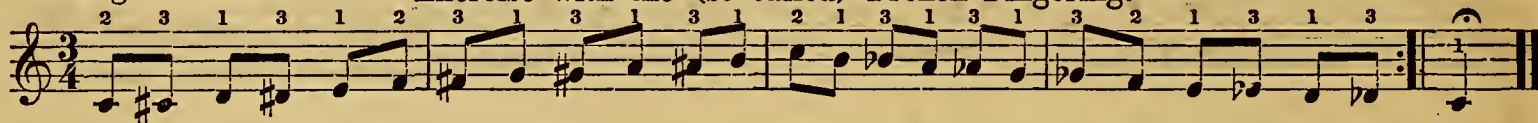
FIRST LESSON.

INTRODUCTION TO THE STUDY OF THE CHROMATIC SCALE.

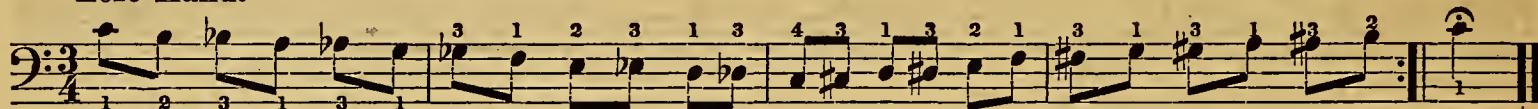
The Chromatic Scale proceeds entirely by semitones, and therefore includes both the black and white keys of the Piano-Forte. There are twelve different sounds in the Chromatic Scale, or thirteen, if we include the octave of the first note. The rules for practicing the scales are given on the 43d. page.

Right Hand.

Exercise with the (so called) French Fingering.



Left Hand.



STUDY.

BEYER.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a descending scale: 4 4 5 4 3 2 1. Dynamics include *f*, *p*, *mf*, *cresc.*, and *f*. The system concludes with a double bar line.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a descending scale: 5 5 4 5 3 2. Dynamics include *mf*, *p*, and *mf*. The system concludes with a double bar line.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a descending scale: 1 2 1 2 1 2. Dynamics include *mf* and *crescendo.*. The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a descending scale: *cresc.* *p*. Dynamics include *f*, *dim.*, *p*, and *cresc.*. The system concludes with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a descending scale: 4 4 3 2 1 3 4 3 2 1 3 4 3 2 1 5. Dynamics include *f* and *f*. The system concludes with a double bar line.

SECOND LESSON.

THE SINGING STYLE.

The Cantabile or singing style, so common in Piano playing, requires that the melody should be well marked and accented, and that the slurs of phrasing should be strictly observed, while the accompaniment should be held entirely subordinate and subdued.

CANTABILE STUDY.

ST. HELLER.

Andante.

The musical score is written for piano and consists of four systems, each with a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 3/8. The tempo is marked *Andante*. The score includes various musical notations such as slurs, accents, and fingerings. The first system begins with a piano (*p*) dynamic. The second system includes a mezzo-forte (*f*) dynamic. The third system includes a pianissimo (*pp*) dynamic and a piano (*p*) dynamic. The fourth system includes a forte (*f*) dynamic. The score is a study in the Cantabile or singing style, emphasizing a well-marked melody and strict phrasing.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff features a continuous sixteenth-note accompaniment. A fermata is placed over the final measure of the treble staff.

Second system of musical notation. The treble clef staff begins with a descending eighth-note scale (1 3 2 1 3 2) and includes dynamic markings *p* and *f*. The bass clef staff continues the sixteenth-note accompaniment with fingerings 4 5 4 2 1 2.

Third system of musical notation. The treble clef staff includes dynamic markings *mf* and *rf*. The bass clef staff continues the sixteenth-note accompaniment with fingerings 5 4 3 2 1 4.

Fourth system of musical notation. The treble clef staff features triplet markings and a dynamic marking *p*. The bass clef staff continues the sixteenth-note accompaniment.

Fifth system of musical notation. The treble clef staff contains a melody with eighth notes and a key signature change to one flat. The bass clef staff continues the sixteenth-note accompaniment.

THIRD LESSON.

MINOR SCALES.

There are two kinds of Minor Scales in use, the *Harmonic* and the *Melodic*.

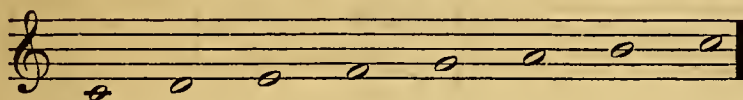
The Harmonic Minor Scale has already been explained on the 43d. page; it has the same order of semitones, ascending and descending: namely, between the second and third, fifth and sixth, and seventh and eighth.

The Melodic Minor Scale has semitones occurring between the second and third, seventh and eighth, ascending, and between the sixth and fifth, and third and second, descending.

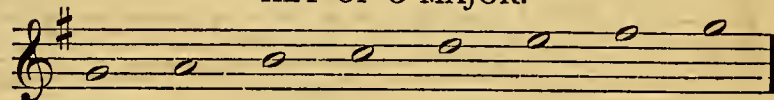
On the 46th. page it has already been stated that there are seven minor sharp keys, and seven minor flat keys. These keys are *relative* to the seven major sharp keys, and the seven major flat keys: In other words,

they have the same number of sharps or flats in the signature, and follow the rules given on the 47th. page. In order to find the key-note or starting point of every minor scale, *count down a minor third from the key-note of the major scale.* For Example:

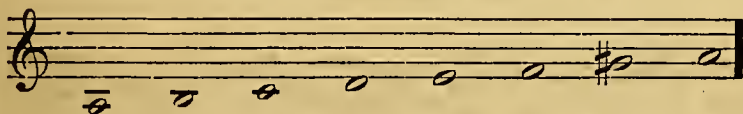
KEY OF C MAJOR.



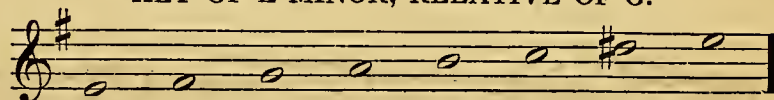
KEY OF G MAJOR.



KEY OF A MINOR, RELATIVE OF C.



KEY OF E MINOR, RELATIVE OF G.



In the Minor Scales it is necessary to introduce accidentals, in order to preserve the right order of intervals, as follows:— In the Harmonic Minor Scale, the seventh note is raised a semitone by means of an accidental. In the Melodic Minor Scale, the sixth and seventh notes are raised a semitone each, ascending, and lowered again, descending. In the present work, the Melodic Minor Scale is given in similar motion, and the Harmonic Minor Scale in contrary motion.

SCALE OF A MINOR. RELATIVE OF C.

Repeat ten times.



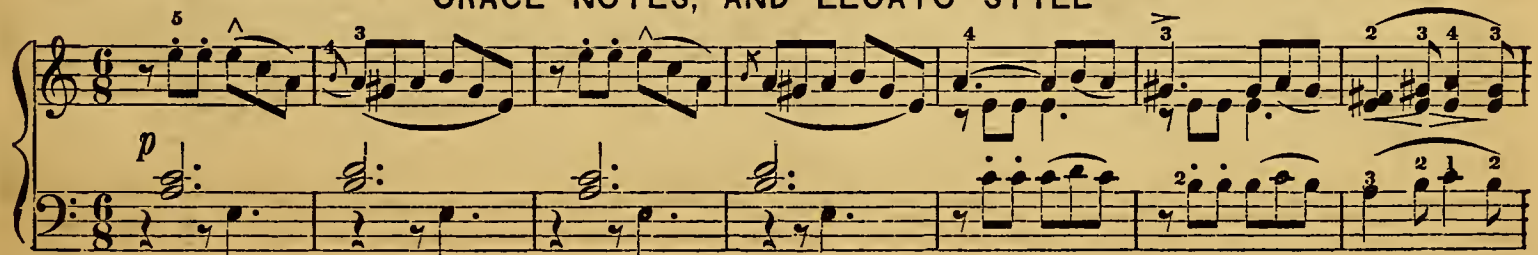
Contrary Motion.



STUDY.

Allegretto con moto.

GRACE NOTES, AND LEGATO STYLE



First system of musical notation. The treble staff contains a complex melodic line with many slurs and fingerings (e.g., 5, 4, 1, 2, 4, 2, 1, 2, 2, 1). The bass staff provides harmonic support with chords and single notes. Dynamic markings include *fz*, *p*, and *rf*.

Second system of musical notation. The treble staff continues the melodic line with slurs and fingerings (e.g., 5, 4, 1, 3). The bass staff features sustained chords. A dynamic marking of *p* is present.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. Dynamic markings include *rf*, *f*, and *pp*.

Fourth system of musical notation. The treble staff features a melodic line with many slurs and fingerings (e.g., 1, 2, 4, 5, 4, 3, 2, 4, 3, 1, 2, 4, 5, 1, 2, 3). The bass staff has sustained chords. A dynamic marking of *mf* is present.

Fifth system of musical notation. The treble staff includes a section marked *8va.* (octave) with a wavy line. The melodic line continues with slurs and fingerings (e.g., 5, 4, 2, 5, 2, 3, 1, 5, 2, 3, 1, 5, 4). The bass staff has sustained chords. A dynamic marking of *pp* is present.

FOURTH LESSON.
RECREATION.

FOR ACQUIRING LIGHTNESS OF TOUCH.

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The first system begins with the instruction *p leggiero.* and features several triplet markings in the treble staff. The second system continues with more complex rhythmic patterns and slurs. The third system is marked *f* (forte) and includes a variety of triplet and sixteenth-note passages. The fourth system features a prominent sixteenth-note scale-like passage in the treble staff. The fifth system concludes the piece with a final melodic phrase in the treble and a supporting bass line. Fingerings are indicated by numbers 1-5 throughout the score.

Piano exercise in B-flat major, 2/4 time. The piece consists of two systems of two staves each. The first system features a treble staff with eighth-note patterns and a bass staff with a simple accompaniment. The second system continues the patterns, including a crescendo and a forte section. Fingerings are indicated by numbers 1-5.

FIFTH LESSON.

SCALE OF E MINOR. RELATIVE OF G.

Repeat ten times.

Scale of E minor, relative of G major. The scale is presented in two systems of two staves each. The first system shows the ascending scale, and the second system shows the descending scale. Fingerings are indicated by numbers 1-5.

STUDY.

Andante cantabile.

Piano study in E minor, 2/4 time. The piece consists of two systems of two staves each. The first system features a treble staff with a simple accompaniment and a bass staff with a more complex pattern. The second system continues the patterns, including a crescendo and a forte section. Fingerings are indicated by numbers 1-5.

First system of musical notation. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *f*, *p*, *cresc.*. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *f*, *p*. Fingerings are indicated by numbers 1-5 above notes.

Third system of musical notation. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *f*, *dim.*, *rall.*. Fingerings are indicated by numbers 1-5 above notes.

Fourth system of musical notation. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *p*, *cresc.*. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation. Treble clef, key of D major. Bass clef, key of D major. Dynamics: *f*, *p*, *poco cresc.*. Fingerings are indicated by numbers 1-5 above notes.

4/2

f *p* *f* *p*

5 2 3 5 2 4 3 1 2 1 5 3 1 2 1 3 1

pp *rall.* *perdendosi.*

5 3 1 2 1 3 1

SIXTH LESSON.

TREMOLLO.

3 2 1 3 2 1

3 2 1 3 2 1

3 2 1 3

3 2 1 3

4 3 2 1 4 3 2 1

4 3 2 1 4

4 3 2 1 4

4 3 2 1 4

USE OF THE PEDALS.

The Piano-Forte has two pedals; viz. the *Damper pedal*, and the *Soft pedal*. When the *damper pedal* on the right is used, the sign, PED. indicates that the foot should press it down firmly; and the sign, * indicates when the foot is to be raised. Care must be taken to raise the foot *completely*. Whenever the *soft pedal* is used, the sign, *con sordino*, (muted) or *una corda*, (one string) is employed. The pupil should refrain from using the pedals in these lessons, except where it is indicated.

RECREATION.

LA TREMOLO

ADAPTED FROM H. ROSELLEN.


The musical score for "LA TREMOLO" is written for piano in 3/4 time, featuring a key signature of one sharp (F#). The piece is divided into four systems, each consisting of a treble and bass staff. The first system begins with a piano (*p*) dynamic and includes a sequence of fingerings (3 2 1 3 2 1 3 2 1 3 2 1) above the treble staff. Pedal markings include *Ped.* and *. The second system continues the tremolo pattern with *Ped.* and * markings. The third system introduces a *ritenuto.* section followed by a return to *a tempo.*, with *Ped.* and * markings throughout. The fourth system features a *cresc* (crescendo) section leading to a *cen* (crescendo) section, with *Ped.* and * markings. The piece concludes with a final *Ped.* marking.



First system of musical notation. The treble staff contains a continuous sixteenth-note arpeggiated pattern. The bass staff features a series of chords and single notes, with dynamic markings *Ped.*, *sforzando* (*Sf*), *dim.*, *p*, and *accelerando*. A *do.* is indicated at the beginning of the treble staff.



Second system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff includes chords and notes, with markings *rallent.*, *p a tempo*, and *Ped.*.



Third system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff includes chords and notes, with markings *Ped.* and *sforzando* (*Sf*).



Fourth system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff includes chords and notes, with markings *ritenuto*, *a tempo*, *Ped.*, and *sforzando* (*Sf*).



Fifth system of musical notation. The treble staff continues the sixteenth-note arpeggiated pattern. The bass staff includes chords and notes, with markings *Ped.*, *p*, *f*, and *FINE.*

SEVENTH LESSON.

SCALE OF B MINOR, RELATIVE OF D.

Musical score for the Scale of B Minor, relative of D. The score is in two systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The first system shows the ascending and descending scales with fingerings. The second system shows the ascending and descending scales with fingerings. The piece ends with a double bar line.

RECREATION.

CANTABILE STYLE. ROMANCE.

ED. WOLFF.

Andante.

Musical score for the piece "Recreation" in Cantabile Style, Romance, by Ed. Wolff. The score is in two systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The time signature is common time (C). The first system starts with a piano (*p*) and legato instruction. The second system includes a "Ped." (pedal) instruction and a "*" symbol. The third system includes a "Ped." instruction and a "*" symbol. The piece ends with a double bar line.

Three systems of piano exercises in G major. Each system consists of a treble and bass staff. The first system includes fingerings (3, 2, 2, 1, 2) and pedal markings (Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., *). The second system includes fingerings (3, 1, 2, 1, 5, 3, 2, 3) and pedal markings (Ped., * Ped., *, Ped., * Ped., *). The third system includes fingerings (3, 2, 4, 1, 5, 4, 1, 4, 3, 2) and a *rallentando.* marking. Pedal markings (Ped., * Ped., * Ped., *) are present at the bottom of the third system.

EIGHTH LESSON.

EXERCISES WITH THE MOVING HAND.

Two systems of piano exercises for the moving hand. Each system consists of a treble and bass staff. The first system includes fingerings (1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4) and slurs. The second system includes fingerings (4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1) and slurs. Both systems end with repeat signs.

First system of piano exercise. Treble and bass staves. Treble staff has fingerings: 1 3 2 4, 1 3 2 4, 3 1 2 3, 1 3 2 3, 1 3 2 3, 1 3 2 3. Bass staff has fingerings: 2 4 2 4, 2 4 2 4, 3 4 2 3, 1 3 2 3, 1 3 2 3, 1 3 2 3. Slurs connect groups of notes across measures.

Second system of piano exercise. Treble and bass staves. Treble staff has fingerings: 2 1 3 2, 4 1 3 2, 4 1 3 2, 1 4 2 3, 1 4 2 3, 1 4 2 3. Bass staff has fingerings: 3 4 2 3, 1 4 2 3, 1 4 2 3, 2 1 3 2, 4 1 3 2, 4 1 3 2. Slurs connect groups of notes across measures.

RECREATION.

LEMOINE.

Third system of piano exercise. Treble and bass staves. Treble staff has fingerings: 5 3 4 2 3 1, 5 3 4 2 3 1, 5 3 4 2 3 1, 5 3 4 2 3 1. Bass staff has fingerings: 5 3 4 2 3 1, 5 3 4 2 3 1, 5 3 4 2 3 1, 5 3 4 2 3 1. Dynamics: *p legato.*, *cresc.*, *p*, *f*.

Fourth system of piano exercise. Treble and bass staves. Treble staff has fingerings: 5 3 4 2 3 1, 5 3 4 2 3 1, 5 3 4 2 3 1, 5 3 4 2 3 1. Bass staff has fingerings: 5 3 4 2 3 1, 5 3 4 2 3 1, 5 3 4 2 3 1, 5 3 4 2 3 1. Dynamics: *cresc*, *f*.

Fifth system of piano exercise. Treble and bass staves. Treble staff has fingerings: 5 3 4 2 3 1, 3 1 4 2 3 1, 4 2 3 1 4 2, 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3. Bass staff has fingerings: 5 3 4 2 3 1, 3 1 4 2 3 1, 4 2 3 1 4 2, 1 3 2 4 1 3, 1 3 2 4 1 3, 1 3 2 4 1 3. Dynamics: *ten.*, *ten.*, *f*, *p*, *f*.

The image shows a musical score for a piano piece. The top staff is the right hand, and the bottom staff is the left hand. The right hand has a melody with fingerings (1-5) and dynamics (cresc., p, f, p). The left hand has a bass line with chords and single notes. The score is in G major and 3/4 time. The tempo is marked 'Andante'.

5 3 4 2 3 1

cresc. *f* *ff*

NINTH LESSON.

SCALE OF F SHARP MINOR. RELATIVE OF A.

The musical score is for a piano introduction and a waltz section. The key signature is A major (three sharps: F#, C#, G#). The time signature is 3/4. The score is written for piano (p) and includes fingerings (1-4) and a repeat sign at the end of the waltz section.

Introduction: The introduction consists of two measures. The first measure has a treble clef and a bass clef. The treble clef has a quarter note A4 (F#4) and a quarter note C#5. The bass clef has a quarter note A2 (F#2) and a quarter note C#3. The second measure has a treble clef and a bass clef. The treble clef has a quarter note D#5 (C#5) and a quarter note E5. The bass clef has a quarter note D#3 (C#3) and a quarter note F#4. The introduction ends with a repeat sign.

Waltz Section: The waltz section consists of 12 measures. The first measure has a treble clef and a bass clef. The treble clef has a quarter note A4 (F#4) and a quarter note C#5. The bass clef has a quarter note A2 (F#2) and a quarter note C#3. The second measure has a treble clef and a bass clef. The treble clef has a quarter note D#5 (C#5) and a quarter note E5. The bass clef has a quarter note D#3 (C#3) and a quarter note F#4. The third measure has a treble clef and a bass clef. The treble clef has a quarter note F#5 (E5) and a quarter note G#5. The bass clef has a quarter note F#4 (E4) and a quarter note A4 (F#4). The fourth measure has a treble clef and a bass clef. The treble clef has a quarter note A5 (G#5) and a quarter note B5. The bass clef has a quarter note A4 (F#4) and a quarter note C#5. The fifth measure has a treble clef and a bass clef. The treble clef has a quarter note C#6 (B5) and a quarter note D#6. The bass clef has a quarter note C#5 (B4) and a quarter note E5. The sixth measure has a treble clef and a bass clef. The treble clef has a quarter note D#6 (C#6) and a quarter note E6. The bass clef has a quarter note D#5 (C#5) and a quarter note F#5 (E5). The seventh measure has a treble clef and a bass clef. The treble clef has a quarter note F#6 (E6) and a quarter note G#6. The bass clef has a quarter note F#5 (E5) and a quarter note A5 (G#5). The eighth measure has a treble clef and a bass clef. The treble clef has a quarter note A6 (G#6) and a quarter note B6. The bass clef has a quarter note A5 (G#5) and a quarter note C#6 (B5). The ninth measure has a treble clef and a bass clef. The treble clef has a quarter note C#7 (B6) and a quarter note D#7. The bass clef has a quarter note C#6 (B5) and a quarter note E6. The tenth measure has a treble clef and a bass clef. The treble clef has a quarter note D#7 (C#7) and a quarter note E7. The bass clef has a quarter note D#6 (C#6) and a quarter note F#6 (E6). The eleventh measure has a treble clef and a bass clef. The treble clef has a quarter note F#7 (E7) and a quarter note G#7. The bass clef has a quarter note F#6 (E6) and a quarter note A6 (G#6). The twelfth measure has a treble clef and a bass clef. The treble clef has a quarter note A7 (G#7) and a quarter note B7. The bass clef has a quarter note A6 (G#6) and a quarter note C#7 (B6). The waltz section ends with a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings (1-4) and articulation marks (accents) for the melody. The piece ends with a double bar line and a repeat sign.

Allegretto.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is written in eighth notes, with fingerings 2, 1, 3, 4, 3, 1, and 3 indicated above the notes. The second system consists of two staves. The upper staff continues the melody from the first system, with fingerings 3, 1, and 3 indicated. The lower staff is a bass line, starting with a whole note chord (F# and C#) and a repeat sign, followed by a half note chord (F# and C#) and a repeat sign, and then a whole note chord (F# and C#) and a repeat sign. The key signature and time signature remain consistent throughout.

Musical score for "The Merry Widow" (No. 10). The score is written for piano and features a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody in the treble staff consists of eighth-note triplets and a final triplet ending with a descending scale. The bass staff provides harmonic support with chords and single notes.

RECREATION.

Adagio.

THE EVENING HYMN.

REINECKE.

p *pp* *mf* *p*

Ped. * *Ped.* * *Ped.* *

TENTH LESSON.

STUDY OF THE TRIPLET.

Moderato, espressivo.

p *cresc.* *più cresc.*

First system of piano music. Treble and bass staves. Treble staff has notes with fingerings 4 1, 4 1, 5, 4, 1 3 1, 3 1 3, 2, 4. Bass staff has notes with fingerings 5 3 5 3, 2 1 3 1, 2 1, 4 1. Dynamics: *f* (first measure), *p* (second measure).

Second system of piano music. Treble and bass staves. Treble staff has notes with fingerings 4, 4, 4, 5. Bass staff has notes with fingerings 3 1, 3, 4, 4. Dynamics: *appassionato.* (second measure), *molto cresc.* (fourth measure). The system ends with a key signature change to one sharp (F#).

Third system of piano music. Treble and bass staves. Treble staff has notes with fingerings 5 3, 4, 5 1, 5, 4, 5 1, 4. Bass staff has notes with fingerings 4, 4. Dynamics: *f* (third measure), *dim.* (fifth measure).

Fourth system of piano music. Treble and bass staves. Treble staff has notes with fingerings 5 2, 4 1, 5 1, 4, 4, 3 1, 4. Bass staff has notes with fingerings 1, 5, 4, 4. Dynamics: *p* (first measure), *poco agitato,* (second measure), *poco cresc.* (fifth measure).

Fifth system of piano music. Treble and bass staves. Treble staff has notes with fingerings 4 1, 5, 3 1, 2 1, 4 1, 3, 1 4. Bass staff has notes with fingerings 5, 3, 2 1, 4. Dynamics: *p tranquillo.* (second measure).

ELEVENTH LESSON.

SCALE OF D MINOR. RELATIVE OF F.

Repeat ten times.

[illegible]

THREE NOTES AGAINST TWO.

By dividing each group into six parts, the relative value of the notes can be ascertained, as follows:—



One note of the group of ♪ is equal to one and a half of the group of ♪♪♪ : so that in playing the groups together the second note of the ♪ is struck after the second note of the ♪♪♪ , as follows:



In order to execute such unequal groups of notes, the pupil should bear in mind the rhythm of each part, and strive to make the hands independent of each other. To facilitate this, he should accent well the first notes.

RECREATION.

SERENADE.

SCHUBERT.

Moderato.

3
3
f
decresc.
pp
Ped.

TWELFTH LESSON.
RECREATION.

MORNING BELL.

BURGMULLER.

Andante sostenuto.
p
espress.
Ped. *
Ped. *
Ped. *
sf
p
sf
Ped. *
Ped. *
Ped. *
Ped. *
1
2
4
5
poco riten.
mf
Ped. *
Ped. *

First system of musical notation for piano. The treble staff contains a triplet of eighth notes (3, 2, 1) and a triplet of sixteenth notes (3). The bass staff features a series of chords with a 'Ped.' (pedal) marking and a '*' symbol. Dynamic markings include *Sf* and *cresc.*

Second system of musical notation for piano. The treble staff includes a triplet of eighth notes (3) and a triplet of sixteenth notes (3). The bass staff features a series of chords with a 'Ped.' (pedal) marking and a '*' symbol. Dynamic markings include *accelerando.*, *Sf*, *ff possibile.*, and *dimin.*

Third system of musical notation for piano. The treble staff includes a triplet of eighth notes (3, 2, 1) and a triplet of sixteenth notes (3). The bass staff features a series of chords with a 'Ped.' (pedal) marking and a '*' symbol. Dynamic markings include *p*, *dolce.*, and *mf*.

Fourth system of musical notation for piano. The treble staff includes a triplet of eighth notes (3, 2, 1) and a triplet of sixteenth notes (3). The bass staff features a series of chords with a 'Ped.' (pedal) marking and a '*' symbol. Dynamic markings include *p*, *dim. e poco riten.*, *pp stacc.*, *dimin.*, and *rallent.*

Fifth system of musical notation for piano. The treble staff includes a triplet of eighth notes (3, 2, 1) and a triplet of sixteenth notes (3). The bass staff features a series of chords with a 'Ped.' (pedal) marking and a '*' symbol. Dynamic markings include *a tempo.* and *p*.

Sf *p* *dimin.* *dim. e rallent.* *pp*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

THIRTEENTH LESSON.

SCALE OF G MINOR. RELATIVE OF B FLAT.

Repeat ten times.

Sva.

RECREATION.

THE REGRET.

CARL MAYER.

Allegretto. *M.G.* *M.G.* *M.G.* *M.G.* *M.G.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line. Dynamics include *dim.* and *M. G.* (Moderato Grazioso).

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line. Dynamics include *M. G.* (Moderato Grazioso).

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line. Dynamics include *dim.* and *M. G.* (Moderato Grazioso).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line. Dynamics include *cresc.* (crescendo) and *M. G.* (Moderato Grazioso).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a supporting line. Dynamics include *poco a poco..... dim.* (poco a poco... diminuendo), *pp* (pianissimo), and *M. G.* (Moderato Grazioso).

FOURTEENTH LESSON.

RECREATION.

SPINNING SONG.

KULLAK.

Allegretto.

The musical score is written for piano and violin. It consists of five systems of two staves each. The key signature has one flat (B-flat), and the time signature is 3/8. The tempo is marked *Allegretto*. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *f* (forte), *p* (piano), and *sfz* (sforzando). The score is titled "SPINNING SONG." and "KULLAK." and is part of the "FOURTEENTH LESSON. RECREATION." series.

System 1: The piano part features a steady eighth-note accompaniment. The violin part has a melody with slurs and fingerings (1, 2, 3, 4, 5).
System 2: The piano part continues with a steady eighth-note accompaniment. The violin part has a melody with slurs and fingerings (1, 2, 3, 4, 5).
System 3: The piano part continues with a steady eighth-note accompaniment. The violin part has a melody with slurs and fingerings (1, 2, 3, 4, 5).
System 4: The piano part continues with a steady eighth-note accompaniment. The violin part has a melody with slurs and fingerings (1, 2, 3, 4, 5).
System 5: The piano part continues with a steady eighth-note accompaniment. The violin part has a melody with slurs and fingerings (1, 2, 3, 4, 5).

The page contains five systems of musical notation, each consisting of a piano (p) and violin (v) staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *f* (forte), *p* (piano), *rall.* (rallentando), *a tempo.* (al tempo), *sfz* (sforzando), and *r* (ritardando). Fingerings are indicated by numbers 1 through 5 above the notes. The key signature is one flat (B-flat). The first system includes a *rall.* marking and a *a tempo.* marking. The second system includes a *3/8* time signature. The third system includes a *f* marking. The fourth system includes a *p* marking. The fifth system includes a *sfz* marking and a *p* marking. The page ends with a *r* marking.

FIFTEENTH LESSON.

SCALE OF C MINOR. RELATIVE OF E FLAT.

Repeat ten times.

RECREATION.

MAYER.

Lento.

5 2 1 4 2 1

1 2 3 2 4

cresc.

2 3 3 3 1 3 4 1

5 2 1 5 3 2 1 5 2 1 4 2 1 3 1

poco piu p morendo rit. pp

SIXTEENTH LESSON.

RECREATION.

MULDER.

THE BUTTERFLY.

Atlegretto con anima.

Allegretto con anima.

p *cresc.* *p con leggerezza.*

cresc.

The image shows a page from a musical score for 'The Butterfly' by Franz Liszt. The score is written for piano and is divided into two systems. The first system is a piano introduction in 2/4 time, marked 'Allegretto con anima.' It begins with a piano (p) dynamic and includes a crescendo (cresc.) and a section marked 'p con leggerezza.' The second system is a waltz in 3/4 time, marked 'cresc.' and 'p con leggerezza.' The score features various musical notations, including treble and bass staves, key signatures (three sharps), time signatures, dynamics, and articulation marks. The page is numbered 10 in the bottom right corner.

First system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 3 2, 4 3 2, 4, 1 2, 2, 1 2, 3, 5, 4, 2, 4, 3. The bass staff contains a series of eighth-note chords with fingerings 5, 1, 3, 4, 1, 5, 1, 2, 2, 2. Dynamics include *dim.* and *sempre. f*.

Second system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 1, 3, 3, 5, 3, 2, 4, 3, 1, 2, 5, 4. The bass staff contains a series of eighth-note chords. Dynamics include *dim.*, *f*, and *sempre. f*.

Third system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 1, 2, 3, 5, 3, 4, 1, 3, 2, 4, 3, 1, 2, 4, 3. The bass staff contains a series of eighth-note chords. Dynamics include *p*.

Fourth system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 2, 1, 4, 4, 1, 2, 5, 2, 1, 2, 3, 4, 1, 2, 5. The bass staff contains a series of eighth-note chords. Dynamics include *cresc.*, *dim.*, and *sempre. p*.

Fifth system of musical notation for piano. The treble staff contains a series of eighth-note chords with fingerings 4, 3, 4, 5, 4, 2, 1, 2, 3, 4, 3, 4, 1, 2, 5. The bass staff contains a series of eighth-note chords. Dynamics include *pp* and *rall.*

SEVENTEENTH LESSON.

SCALE OF F MINOR. RELATIVE OF A FLAT.

Repeat ten times.

RECREATION.

SIGHS AND TEARS.

CROISEZ.

Andantino.

plaintivo.

The image displays a page from a musical score for 'L'Allegretto' by Franz Schubert, Op. 139, No. 3. The score is written for piano and is in 3/4 time, key of B-flat major. It consists of two systems of music. The first system shows the piano introduction, starting with a forte (sf) dynamic. The second system shows the beginning of the main melody, marked with 'rallent.' (ritardando) and 'smorzando.' (diminuendo), and ending with a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

EIGHTEENTH LESSON.

PREPARATORY STUDY OF THE TRILL.

Andante. Count four in each measure.

The musical score is written for piano on a grand staff with two systems. The tempo is marked 'Andante' and the time signature is 2/4. The first system begins with a piano (p) dynamic. The right hand plays a series of eighth-note chords, with fingerings 3, 4, 3, 2 indicated. The left hand plays a simple bass line with chords. The second system continues the eighth-note pattern in the right hand, with fingerings 2, 1, 3, 2, 1, 4, 3, 3, 4. The left hand has a few chords and a single note. The third system shows the right hand playing eighth-note chords with fingerings 3, 2, and then a descending eighth-note scale. The left hand has a few chords and a final eighth-note scale in the right hand.



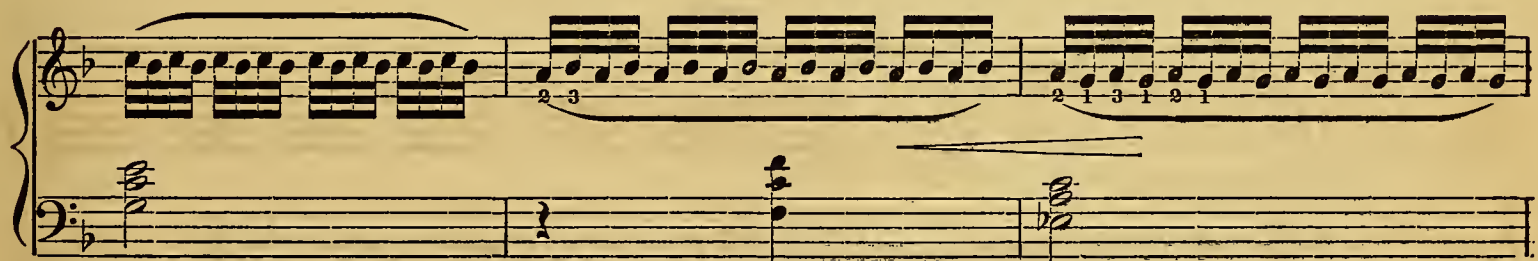
First system of musical notation. The treble clef staff contains a whole rest followed by a half note G4 and a half note A4. The bass clef staff contains a continuous eighth-note pattern with fingerings 2, 3, 4, 1, 2, 2, 3, 1, 2.



Second system of musical notation. The treble clef staff contains a whole rest followed by a half note G4, a half note A4, and a half note B4. The bass clef staff contains a continuous eighth-note pattern with fingerings 3, 1, 2, 4, 1, 2, 2, 3, 1, 2. A *cresc.* marking is present above the treble staff.



Third system of musical notation. The treble clef staff contains a whole rest followed by a half note G4 and a half note A4. The bass clef staff contains a continuous eighth-note pattern with fingerings 3, 2, 3, 4. A *dim.* marking is present above the treble staff, and a *p* marking is present below the treble staff.



Fourth system of musical notation. The treble clef staff contains a continuous eighth-note pattern with fingerings 2, 3, 2, 1, 3, 1, 2, 1. The bass clef staff contains a whole rest followed by a half note G4 and a half note A4.



Fifth system of musical notation. The treble clef staff contains a continuous eighth-note pattern with fingerings 2, 1, 1, 3, 2, 3, 1, 2, 3, 2, 1, 1, 2, 3, 2, 1, 1. The bass clef staff contains a whole rest followed by a half note G4 and a half note A4. A *f* marking is present at the end of the system.

8va. ~~~~~

dim. pp Ped. *

NINETEENTH LESSON.

THE TURN.

The Turn is a common embellishment in vocal and instrumental music, and consists of a group of three or four notes, indicated by the sign ∞.

1. When the ∞ is placed directly over or under a note, its effect is as follows:

WRITTEN. ∞

PLAYED.

2. When it is written between two notes, its effect is as follows:

WRITTEN. ∞ OR

PLAYED.

3. When it is placed over the dot of a dotted note, it is executed on the last quarter of its value, in slow or moderate time, as for Ex:—

WRITTEN. ∞

PLAYED.

4. When one of the assistant tones is to be raised or lowered, by means of accidentals, it is indicated by writing the accidental (\sharp , \flat or \natural) over the sign \sim ; when the *higher assistant tone* is to be altered, as follows:

WRITTEN. $\sharp \sim$ $\flat \sim$

PLAYED.

The diagram shows two staves. The top staff, labeled 'WRITTEN.', shows a treble clef with a turn symbol. Above the first turn is a sharp sign (\sharp), and above the second is a flat sign (\flat). The bottom staff, labeled 'PLAYED.', shows the corresponding musical notes with accidentals: a sharp for the first turn and a flat for the second.

and under the sign, when the *lower assistant tone* is to be altered; for Ex:

WRITTEN. $\sim \sharp$ $\sim \flat$

PLAYED.

The diagram shows two staves. The top staff, labeled 'WRITTEN.', shows a treble clef with a turn symbol. Below the first turn is a sharp sign (\sharp), and below the second is a flat sign (\flat). The bottom staff, labeled 'PLAYED.', shows the corresponding musical notes with accidentals: a sharp for the first turn and a flat for the second.

5. The Inverted Turn is now-a-days generally written out in small notes, thus:

RECREATION.

SICILIANO.

Andante.

BERTINI.

The score is for a piece titled 'RECREATION. SICILIANO. Andante. BERTINI.' It is written for piano in 6/8 time. The key signature has two sharps (F# and C#). The score consists of four systems of music, each with a treble and bass staff. The first system includes a 'TURN. See 2 opp.' instruction. The second system includes a 'TURN. See 1 & 4 opp.' instruction. The third system includes a 'TURN. See 2 and 4 opp.' instruction. The fourth system includes a 'TURN. See 2 and 4 opp.' instruction. The score is marked with various fingerings and articulations.

The fingering for this Duett has been omitted purposely, in order that the pupil may be required to study out for himself the proper fingering, under the guidance of his teacher.

TWENTIETH LESSON.

"THE SISTERS."—FOR FOUR HANDS.

SECONDO.

Andante sostenuto.

p

sempre legato.

cresc.

f

dim.

p

RECREATION.

"THE SISTERS."—FOR FOUR HANDS.

MENDELSSOHN.

PRIMO.

Andante sostenuto.

cantabile.

p

cresc.

f *dim.* *p*

SECONDO.

This musical score, titled "SECONDO.", is written for piano and bass. It consists of six systems of staves. The first system features a piano (p) dynamic. The second system includes a crescendo (cresc.) and a piano (p) dynamic. The third system also features a crescendo (cresc.). The fourth system includes a pedal (Ped.) marking, a fermata, and fingerings 1 and 2, with a piano (p) dynamic. The fifth system includes a piano-piano (pp) dynamic. The score concludes with a double bar line.

PRIMO.

First system of musical notation for the PRIMO part, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A piano (*p*) dynamic marking is placed between the staves.

Second system of musical notation for the PRIMO part, measures 5-8. The melodic line continues with various intervals and rests. A crescendo (*cresc.*) marking is placed between the staves, followed by a piano (*p*) dynamic marking at the end of the system.

Third system of musical notation for the PRIMO part, measures 9-12. The right hand continues its melodic development. A crescendo (*cresc.*) marking is placed between the staves.

Fourth system of musical notation for the PRIMO part, measures 13-16. This system includes a pedal point (*Ped.*) marking in the left hand, an asterisk (*) above the right hand staff, and a diminuendo (*dim.*) marking between the staves.

Fifth system of musical notation for the PRIMO part, measures 17-20. The piece concludes with a piano (*p*) dynamic marking in the left hand. The right hand has two endings, labeled 1 and 2, both leading to a final whole note chord. A repeat sign is at the end of the system.

THIRD GRADE. FIRST TERM.

FIRST LESSON.

GRAND PRACTICE OF THE SCALES.

Rules for practising the Scales are given on the 43d. page. As soon as the Scales can be played with a firm and even touch, they should be practised with the effects of light and shade, especially with crescendo in ascending, and decrescendo in descending passages; this being a rule observed in playing with expression. In crescendo passages, the common error of hurrying must be avoided. *The beats should be well accented.*

MAJOR SCALES.

In addition to these and all following Scales, the pupil is recommended to practise the Scales through the range of four octaves. The Scales should also be practised in *Contrary Motion*.

SCALE OF C MAJOR.

SCALE OF G MAJOR.

In Octaves.



In Tenths.



In Sixths.



STUDY.

BERTINI.

Allegretto.

8va. *ten.* *sempre legato.* *ten.* *ten.* *sf*

8va. *ten.* *ten.* *sf*

8va. *ten.* *sf*

8va. *ten.* *ten.* *ten.* *sf*

8va. *ten.* *ten.* *ten.* *sf*

8va. *ten.* *ten.* *ten.* *sf*

8va. {

8va. {

8va. {

8va. {

ten.

sfz

pp

ten.

SECOND LESSON.

CHORD OF C MAJOR.

ARPEGGIOS.

8va. {

ten.

sfz

pp

ten.

This fingering is to be employed in Chords of $E\flat$ Major, B Major, and $B\flat$ Minor.

CHORD OF D MAJOR.

This fingering is to be employed in Chords of A and E Major, and G, C and F Minor. The fingering for B \flat Major and B Minor may also be modelled upon the above exercise, if the fingering of the Chords of C Major is not employed.

STUDY.

A musical exercise for piano, consisting of two staves. The music is written in treble and bass clefs. It features a scale with various fingerings (1, 2, 3, 4, 5) and dynamics, including *p* (piano) and *cresc.* (crescendo). The exercise concludes with a *ff* (fortissimo) dynamic.

THIRD LESSON.

MAJOR SCALES, CONTINUED.

SCALE OF D MAJOR.

SCALE OF A MAJOR.

In Octaves.

A musical exercise for the D major scale, written in two staves (treble and bass clefs). The exercise is titled "In Octaves." and shows the scale ascending and descending with fingerings (1, 2, 3, 4, 5) and a final octave jump.

In Tenths.

A musical exercise for the D major scale, written in two staves (treble and bass clefs). The exercise is titled "In Tenths." and shows the scale ascending and descending with fingerings (1, 2, 3, 4, 5) and a final octave jump.

In Sixths.

A musical exercise for the D major scale, written in two staves (treble and bass clefs). The exercise is titled "In Sixths." and shows the scale ascending and descending with fingerings (1, 2, 3, 4, 5) and a final octave jump.

RECREATION.

A LITTLE ROMANCE.

SCHUMANN.

Moderato.

fp *sfp* *p* *fp* *sfp* *f* *Sf* *f* *Sf* *f* *dim.* *Ped. ** *Ped. ** *sfz* *p* *pp* *f* *Sf* *Ped. ** *dim.* *sf* *f* *sfz* *p* *pp* *Ped. **

FOURTH LESSON.

RECREATION.

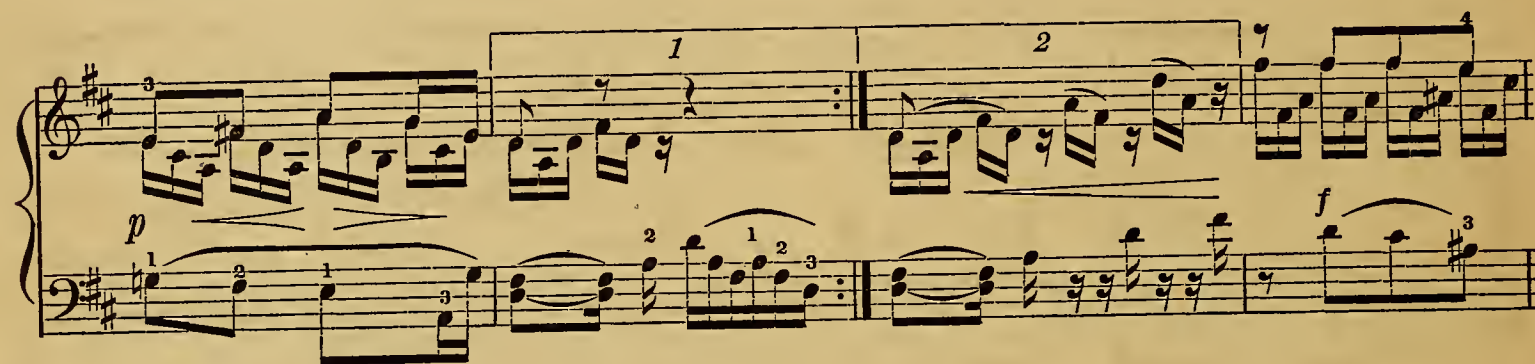
HELLER.

Andante cantabile.
legato.

p *sfz* *p*



First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes. Bass staff contains a long note followed by a triplet of eighth notes and a quarter note.



Second system of musical notation. Treble staff contains eighth notes and a repeat sign. Bass staff contains a piano (*p*) dynamic, a triplet of eighth notes, and a forte (*f*) dynamic.



Third system of musical notation. Treble staff contains eighth notes and a forte-piano (*fp*) dynamic. Bass staff contains a piano (*p*) dynamic, a forte (*f*) dynamic, and a forte-piano (*fp*) dynamic.



Fourth system of musical notation. Treble staff contains eighth notes and a forte (*f*) dynamic. Bass staff contains a piano (*p*) dynamic, a forte (*f*) dynamic, and a forte-piano (*fp*) dynamic.



Fifth system of musical notation. Treble staff contains eighth notes and a forte (*f*) dynamic. Bass staff contains a piano (*p*) dynamic, a forte (*f*) dynamic, and a forte-piano (*fp*) dynamic. The system concludes with the instruction *sempre cantando.*

First system of musical notation. Treble staff: *mf* (mezzo-forte), *cresc.* (crescendo). Bass staff: *4* (finger number).

Second system of musical notation. Treble staff: *f* (forte). Bass staff: *f* (forte).

Third system of musical notation. Treble staff: *p dolce. Ped.* (piano dolce, Pedal), ** Ped.* (Pedal), ** Ped.* (Pedal). Bass staff: *pp* (pianissimo).

Fourth system of musical notation. Treble staff: *f* (forte), *Ped. dimin.* (Pedal, diminuendo), ** espress.* (Pedal, espressivo). Bass staff: *p* (piano).

Fifth system of musical notation. Treble staff: *riten.* (ritardando), *a tempo.* (al tempo), *sostenuto.* (sostenuto). Bass staff: *p* (piano), *Ped.* (Pedal), ** Ped.* (Pedal).

FIFTH LESSON.

MAJOR SCALES, CONTINUED.

SCALE OF E MAJOR.

In Octaves.

Two staves of music for the E Major scale in octaves. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and the same key signature. The music consists of ascending and descending eighth-note patterns. Fingerings are indicated by numbers 1 through 5. The piece concludes with a double bar line and repeat dots.

In Tenths.

Two staves of music for the E Major scale in tenths. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and the same key signature. The music consists of ascending and descending eighth-note patterns, with the right hand playing a tenth interval above the left hand. Fingerings are indicated by numbers 1 through 5. The piece concludes with a double bar line and repeat dots.

In Sixths.

Two staves of music for the E Major scale in sixths. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and the same key signature. The music consists of ascending and descending eighth-note patterns, with the right hand playing a sixth interval above the left hand. Fingerings are indicated by numbers 1 through 5. The piece concludes with a double bar line and repeat dots.

SCALE OF B MAJOR.

In Octaves.

Two staves of music for the B Major scale in octaves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, and G#). The bass staff begins with a bass clef and the same key signature. The music consists of ascending and descending eighth-note patterns. Fingerings are indicated by numbers 1 through 4. The piece concludes with a double bar line and repeat dots.

In Tenths.

Two staves of music for the B Major scale in tenths. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, and G#). The bass staff begins with a bass clef and the same key signature. The music consists of ascending and descending eighth-note patterns, with the right hand playing a tenth interval above the left hand. Fingerings are indicated by numbers 1 through 4. The piece concludes with a double bar line and repeat dots.

In Sixths.

Musical score for 'In Sixths' in G major, 2/4 time. The piece is written for piano and features a melody in the right hand and a bass line in the left hand, both primarily in sixths. The melody includes fingerings 1, 3, 4, and 3. The bass line includes fingerings 2, 1, 4, 3, and 1. The piece concludes with a double bar line.

RECREATION.

SONG, WITHOUT WORDS.

MEDELSSOHN.

Adagio non troppo.

Musical score for 'RECREATION. SONG, WITHOUT WORDS.' in G major, 2/4 time. The piece is written for piano and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Adagio non troppo'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *Sf* (sforzando), and *f* (forte). It also includes a 'Ped.' (pedal) marking and a 'cres - - - cen - - - do.' (crescendo) marking. The piece concludes with a double bar line.

p tranquillo. *Ped.* *

SIXTH LESSON.

CHORD OF C MAJOR.

ARPEGGIOS, CONTINUED.

The fingering of the above Examples is applicable to the Major and Minor Chords of the other keys.

STUDY.

KÖHLER.

p

dimin. *cresc*

f dimin.

p cresc. f dimin. p

This piano exercise consists of 16 measures in G-flat major. The first system (measures 1-8) features a treble and bass staff with a 'dimin.' marking in measure 1 and a 'cresc' marking in measure 8. The second system (measures 9-16) includes an 'f dimin.' marking in measure 9. The third system (measures 17-24) includes 'p cresc.', 'f', 'dimin.', and 'p' markings. Fingerings are indicated by numbers 1-5 above or below notes.

SEVENTH LESSON.

MAJOR SCALES, CONTINUED

SCALE OF G \flat MAJOR.

In Octaves.

In Tenths.

This section contains two systems of piano exercises for the G-flat major scale. The first system, labeled 'In Octaves', contains measures 25-32 and includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The second system, labeled 'In Tenths', contains measures 33-40 and includes fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Both systems are written for treble and bass staves.

In Sixths.

SCALE OF D \flat MAJOR.

In Octaves.

In Tenths.

In Sixths.

RECREATION.

BERTINI.

Andante Maestoso. Ben marcato il canto.

Religioso.

This page contains four systems of piano exercises, each consisting of a treble and bass staff. The exercises are written in B-flat major (two flats) and 2/4 time. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). Dynamics like *p* (piano) are indicated. The exercises are designed to develop technical skills in both hands.

System 1: Treble staff features eighth-note patterns with fingerings like 4, 5, 3, 2, 1, 2, 3, 4, 5. Bass staff features similar patterns with fingerings like 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 2: Treble staff features eighth-note patterns with fingerings like 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff features similar patterns with fingerings like 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 3: Treble staff features eighth-note patterns with fingerings like 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff features similar patterns with fingerings like 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

System 4: Treble staff features eighth-note patterns with fingerings like 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff features similar patterns with fingerings like 1, 2, 3, 4, 5, 1, 2, 3, 4, 5.

EIGHTH LESSON.
RECREATION.

MOZART.

Allegretto.

SONATA.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in 2/4 time. The key signature is one sharp (F#). The tempo is marked *Allegretto*. The title is *SONATA*. The composer is *MOZART*. The score consists of six systems of two staves each. The first system has a treble staff with a key signature change to one sharp and a bass staff. The second system has a treble staff with a key signature change to one sharp and a bass staff. The third system has a treble staff with a key signature change to one sharp and a bass staff. The fourth system has a treble staff with a key signature change to one sharp and a bass staff. The fifth system has a treble staff with a key signature change to one sharp and a bass staff. The sixth system has a treble staff with a key signature change to one sharp and a bass staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (f, p, cresc.). Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence marked 'f'.

The page contains eight systems of musical notation, each consisting of a piano (piano) part and a violin part. The piano parts are written in G major (one sharp) and 3/4 time. The violin parts are written in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p', 'f', 'cresc.', and 'f'.

System 1: Piano part has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Violin part has a quarter note (G4) followed by a quarter rest.

System 2: Piano part has a quarter note (G4) followed by a quarter rest. Violin part has a quarter note (G4) followed by a quarter rest.

System 3: Piano part has a quarter note (G4) followed by a quarter rest. Violin part has a quarter note (G4) followed by a quarter rest.

System 4: Piano part has a quarter note (G4) followed by a quarter rest. Violin part has a quarter note (G4) followed by a quarter rest.

System 5: Piano part has a quarter note (G4) followed by a quarter rest. Violin part has a quarter note (G4) followed by a quarter rest.

System 6: Piano part has a quarter note (G4) followed by a quarter rest. Violin part has a quarter note (G4) followed by a quarter rest.

System 7: Piano part has a quarter note (G4) followed by a quarter rest. Violin part has a quarter note (G4) followed by a quarter rest.

System 8: Piano part has a quarter note (G4) followed by a quarter rest. Violin part has a quarter note (G4) followed by a quarter rest.

NINTH LESSON.

MAJOR SCALES, CONTINUED.

SCALE OF A♯ MAJOR.

In Octaves.

This musical score is for a scale exercise in A-flat major, presented in octaves. It consists of two staves, treble and bass clef, both featuring three flats (B-flat, E-flat, A-flat). The melody is written as eighth notes, ascending and descending across the staves. Fingerings are indicated by numbers 1 through 4 above or below the notes. The piece concludes with a double bar line and repeat dots.

In Tenth's.

1 1 1 5 3 4 3

1 2 1 1

3 4 3 1

In Sixths.

The musical score is written for piano in G major (two flats: B-flat and E-flat) and 2/4 time. It consists of two staves, treble and bass. The title 'In Sixths.' is written above the treble staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece includes various fingering numbers (1-4) and slurs. The piece concludes with a double bar line and repeat signs.

SCALE OF E \flat MAJOR.

In Octaves.

In Tenths.

In Sixths.

STUDY.

A. SCHMITT.

Moderato.

ten.

p

p *dim.*

TENTH LESSON.

CHORD OF C MAJOR.

ARPEGGIOS, CONTINUED.

Sva.---

8va.

The musical score for '8va.' is written for a single melodic line on a grand staff (treble and bass clefs). The melody is composed of eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are placed above the notes. The piece concludes with a double bar line and repeat dots.

CHORD OF D MAJOR.

CHORD OF D MAJOR.

The image displays a musical score for the 'CHORD OF D MAJOR'. It consists of two systems of staves. The first system includes a piano (p) staff on the left and a violin (v) staff on the right. The piano staff uses a bass clef and the violin staff uses a treble clef, both in the key of D major (two sharps). Fingerings are indicated by numbers 1-5 above the notes. The second system also features piano and violin staves with similar notation and fingerings. The score is presented in a clear, black-and-white format with standard musical notation.

CHORD OF E \flat MAJOR.

CHORD OF E \flat MAJOR.

The image displays a musical score for the 'CHORD OF E \flat MAJOR.' It consists of two systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The piano parts are written in bass clef, and the violin parts are in treble clef. Both parts are in the key of E-flat major, indicated by two flats (B-flat and E-flat) in the key signature. The score includes various musical notations such as notes, rests, and slurs, along with detailed fingerings (numbers 1-5) and bowings (up and down bows) for the violin. The first system ends with a repeat sign, and the second system also ends with a repeat sign. The overall layout is clean and professional, typical of a music manuscript.

RECREATION.

Con espressione.

SHINING STAR.

ADAPTED FROM SPINDLER.

This page of a musical score is for a piano piece, likely from a 19th-century repertoire. It consists of six systems of staves, each with a treble and bass clef. The key signature is G major (one sharp, F#) and the time signature is 3/4. The score includes various dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). Pedaling instructions are marked with "Ped." and asterisks. Fingerings are indicated by numbers 1-5. The piece concludes with an 8va. (octave) section and a final L.H. (left hand) flourish.

ELEVENTH LESSON.

MAJOR SCALES, CONTINUED.

SCALE OF B \flat MAJOR.

In Octaves.

In Tenths.

In Sixths.

SCALE OF F MAJOR.

In Octaves.

In Tenths.

In sixths.

Musical score for 'In sixths.' in G major, 2/4 time. The piece consists of two staves. The right hand plays a melody of eighth notes, mostly in pairs (sixths), with fingerings 1, 1, 1, 4, 4, 3, and a repeat sign. The left hand plays a bass line of eighth notes, mostly in pairs (sixths), with fingerings 1, 3, 3, 1, 1, 1, and a repeat sign. The piece ends with a double bar line.

STUDY.

A. LOESCHHORN.

Allegro.

Musical score for 'STUDY. Allegro.' in G major, 2/4 time. The piece consists of two staves. The right hand plays a melody of eighth notes, mostly in pairs, with fingerings 1, 1, 1, 1, 1, 1, 5, 4, and a repeat sign. The left hand plays a bass line of eighth notes, mostly in pairs, with fingerings 1, 2, 2, 2, 2, 2, 3, 2, and a repeat sign. The piece ends with a double bar line.

Musical score for 'STUDY. Allegro.' in G major, 2/4 time. The piece consists of two staves. The right hand plays a melody of eighth notes, mostly in pairs, with fingerings 4, 1, 1, 1, 1, 1, 5, 4, and a repeat sign. The left hand plays a bass line of eighth notes, mostly in pairs, with fingerings 1, 2, 2, 2, 2, 2, 3, 2, and a repeat sign. The piece ends with a double bar line.

Musical score for 'STUDY. Allegro.' in G major, 2/4 time. The piece consists of two staves. The right hand plays a melody of eighth notes, mostly in pairs, with fingerings 1, 3, 2, 1, 3, 2, 1, 3, 2, and a repeat sign. The left hand plays a bass line of eighth notes, mostly in pairs, with fingerings 1, 2, 2, 2, 2, 2, 3, 2, and a repeat sign. The piece ends with a double bar line.

mf e lusingando.

Musical score for 'STUDY. Allegro.' in G major, 2/4 time. The piece consists of two staves. The right hand plays a melody of eighth notes, mostly in pairs, with fingerings 5, 1, 4, 5, 5, 4, 4, 3, and a repeat sign. The left hand plays a bass line of eighth notes, mostly in pairs, with fingerings 1, 2, 2, 2, 2, 2, 3, 2, and a repeat sign. The piece ends with a double bar line.



First system of musical notation. The treble staff contains a series of eighth-note chords and single notes, with fingerings 5, 4, and 1 indicated. The bass staff features a half-note chord, a half-note rest, and a half-note chord, with a *Sf* dynamic marking. A *f* dynamic marking is placed above the treble staff.



Second system of musical notation. The treble staff has eighth-note chords and single notes with fingerings 4, 3, 4, 3, 5, 4, and 4. The bass staff has a half-note chord, a half-note rest, and a half-note chord, with a *Sf* dynamic marking. A *p* dynamic marking is placed above the treble staff, and a *cresc.* marking is placed above the bass staff.



Third system of musical notation. The treble staff has eighth-note chords and single notes with fingerings 5, 4, 4, 1, 1, 1, 1, 1, and 1. The bass staff has a half-note chord, a half-note rest, and a half-note chord, with a *f* dynamic marking.



Fourth system of musical notation. The treble staff has eighth-note chords and single notes with fingerings 1, 1, 1, 1, 1, 1, 1, 1, and 1. The bass staff has a half-note chord, a half-note rest, and a half-note chord, with a *Sf* dynamic marking. A *mf* dynamic marking is placed above the treble staff.



Fifth system of musical notation. The treble staff has eighth-note chords and single notes with fingerings 5, 4, and 1. The bass staff has a half-note chord, a half-note rest, and a half-note chord, with a *f* dynamic marking. A *Sf* dynamic marking is placed above the treble staff.

TWELFTH LESSON.
RECREATION.

WATER LILY.

SPINDLER.

Andante espressivo. Il melodia ben marcato.

The musical score is written for piano and bass. It consists of five systems of staves. The first system begins with a piano (p) dynamic and a 'Ped.' instruction. The second system includes a 'cresc.' (crescendo) marking. The third system features a 'dim.' (diminuendo) marking. The fourth system includes a 'dim.' marking and a repeat sign. The fifth system includes a 'cresc.' marking. The score is marked with various dynamics, including piano (p), crescendo (cresc.), and diminuendo (dim.). It also includes performance instructions such as 'Ped.' (pedal) and '* Ped.' (pedal). The piece is titled 'WATER LILY' and is by 'SPINDLER'. The lesson is the 'TWELFTH LESSON' and the piece is for 'RECREATION'. The tempo/mood is 'Andante espressivo' and the instruction is 'Il melodia ben marcato'.

First system of piano music. The treble staff begins with a 4-measure phrase marked *mf*. The bass staff contains continuous sixteenth-note patterns with pedal markings (*Ped.*) and asterisks (*) indicating phrasing or articulation.

Second system of piano music. The treble staff includes a *dim.* (diminuendo) marking and first and second endings. The bass staff continues with sixteenth-note patterns and includes *Ped.* and asterisk markings.

Third system of piano music. The treble staff begins with a *f* (forte) dynamic and includes a *dim.* marking. The bass staff features sixteenth-note patterns with *Ped.* and asterisk markings.

Fourth system of piano music. The treble staff includes a *cresc.* (crescendo) marking. The bass staff shows specific fingerings (3, 3, 4, 5, 5, 5) and includes *Ped.* and asterisk markings.

Fifth system of piano music. The treble staff begins with a *p* (piano) dynamic. The bass staff includes a *dim.* marking and ends with a *f* (forte) dynamic. The system contains *Ped.* and asterisk markings throughout.

pp *piu lento.* *pp*

Ped. * *Ped.* *

Ped. * *Ped.* *

THIRTEENTH LESSON.

MINOR SCALES.

SCALE OF A MINOR.

SCALE OF E MINOR.

SCALE OF B MINOR.

The fingering for this piece has been omitted purposely, in order that the pupil may be required to study out for himself the proper fingering, under the guidance of his teacher.

RECREATION.

THE OLD GOBLIN.

SCHUMANN.

The musical score for "The Old Goblin" by Schumann is presented in a grand staff format, consisting of five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system begins with a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The second system features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system includes a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fourth system features a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The fifth system includes a piano (*p*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The score concludes with a double bar line and a repeat sign.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains several measures of music, including a triplet of eighth notes. The bass staff also begins with a key signature of one flat and contains several measures of music. Dynamic markings *f* and *p* are present. The system concludes with a repeat sign.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a key signature change to two sharps (F# and C#) and includes a *fp* (fortissimo piano) marking. The bass staff also has a key signature change to two sharps and includes a *f* (forte) marking. The system concludes with a repeat sign.

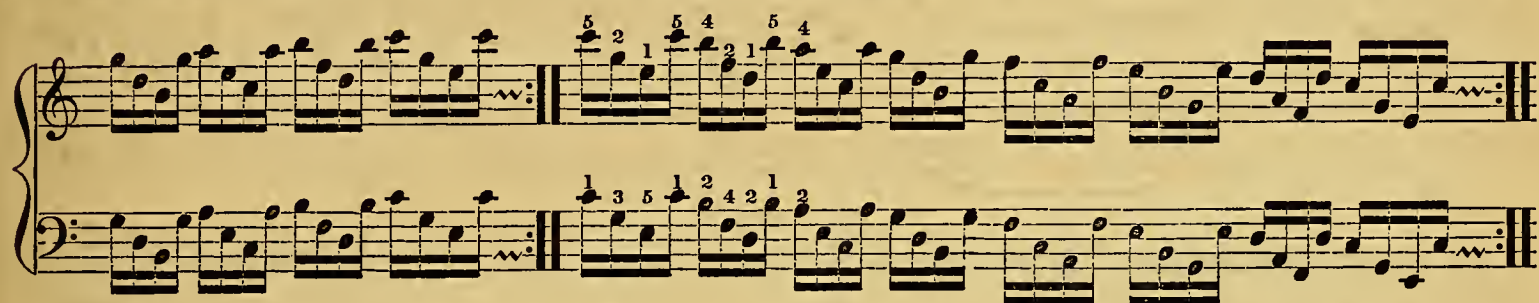
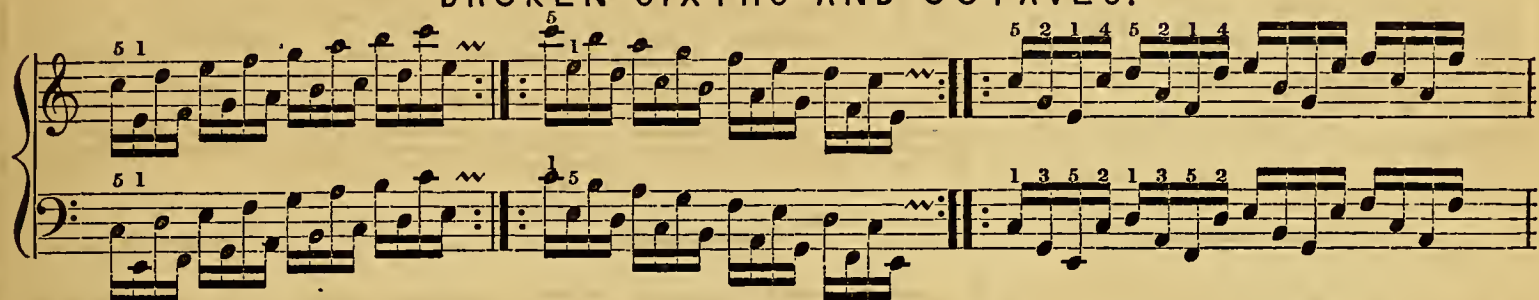
The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a key signature change to one sharp (F#) and includes a *f f f* (fortissimo) marking. The bass staff also has a key signature change to one sharp and includes a *f f f* marking. The system concludes with a repeat sign.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff has a key signature change to two sharps (F# and C#) and includes a *ff* (fortissimo) marking. The bass staff also has a key signature change to two sharps. The system concludes with a repeat sign.

The fifth system of musical notation concludes the piece. It features a grand staff with a treble and bass clef. The treble staff has a key signature change to one sharp (F#) and includes a *f f f* (fortissimo) marking. The bass staff also has a key signature change to one sharp. The system concludes with a final double bar line.

FOURTEENTH LESSON.

BROKEN SIXTHS AND OCTAVES.



RECREATION.

GAZELLE.

SPINDLER.

Leggiero.

The musical score for "Gazelle" by Spindler is written for piano and treble clef. It consists of five systems of music. The first system begins with a treble clef and a 2/4 time signature. The melody is marked *Leggiero.* and includes fingerings (5, 4, 3, 5, 4, 3) and a wavy line indicating a trill or tremolo. The bass line is marked *pp* and includes a wavy line indicating a trill or tremolo. The second system continues the melody and bass line, with a wavy line indicating a trill or tremolo. The third system includes a wavy line indicating a trill or tremolo and a *cresc.* marking. The fourth system includes a wavy line indicating a trill or tremolo and a *pp* marking. The fifth system includes a wavy line indicating a trill or tremolo and a *pp* marking. The score is marked with various dynamics, including *pp*, *p*, and *cresc.*, and includes pedaling instructions (*Ped.*) and wavy lines indicating trills or tremolos. The key signature is one flat (B-flat).

8va.

Ped. *p*

pp *Ped.* *Ped.*

8va.

Ped. *Ped.* *Ped.*

8va.

Ped. *di - - -*

*mi - * Ped. nu - - - en - - - do. **

FIFTEENTH LESSON.
MINOR SCALES, CONTINUED.

SCALE OF F# MINOR.



SCALE OF C# MINOR.



SCALE OF G# MINOR.



STUDY.

LOESCHHORN.

Allegro.

First system of musical notation for piano. The treble staff contains a melodic line with fingerings 5 1, 4 1, 3 1 4 5 4, 3 5 4, 4 2 3 1, and 4 2 3 1. The bass staff contains a supporting line with fingerings 2 1 2 4, 1, 1 2, and 5. Dynamics include *cres*, *cen*, *do.*, and *p*.

Second system of musical notation for piano. The treble staff contains a melodic line with fingerings 2 3 4 1 2 1, 3 4 5 4, 3 5 4 3, 4 3, 4 2 3 1, and 4 2 3 1. The bass staff contains a supporting line with fingerings 5, 4, 3, and 5. Dynamics include *poco a poco.*

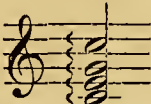
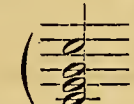
Third system of musical notation for piano. The treble staff contains a melodic line with fingerings 4 2 3 1, 4 2 3 1, 4 2 3 1 3 2, 3 4, 5 2, 5 4, 3 5 2, and 2. The bass staff contains a supporting line with fingerings 3, 2 5 4 3, 4, and 2. Dynamics include *cres*, *cen*, *do.*, and *f*.

Fourth system of musical notation for piano. The treble staff contains a melodic line with fingerings 1 2 3 1, 2 1 2 4 3 1, 2 3 4 2, 1 5, 4 3 1, and 1. The bass staff contains a supporting line with fingerings 3, 4, 2, 1 2 3, 2 4, 1 5, and 5. Dynamics include *p*.

Fifth system of musical notation for piano. The treble staff contains a melodic line with fingerings 1 4 2 1, 2 3 2 1, and 1. The bass staff contains a supporting line with fingerings 2 1 2, 2 1 2, and 2. Dynamics include *p*, *cres*, *cen*, *do.*, and *f*.

SIXTEENTH LESSON.

BROKEN CHORDS. (ARPEGGIOS.)

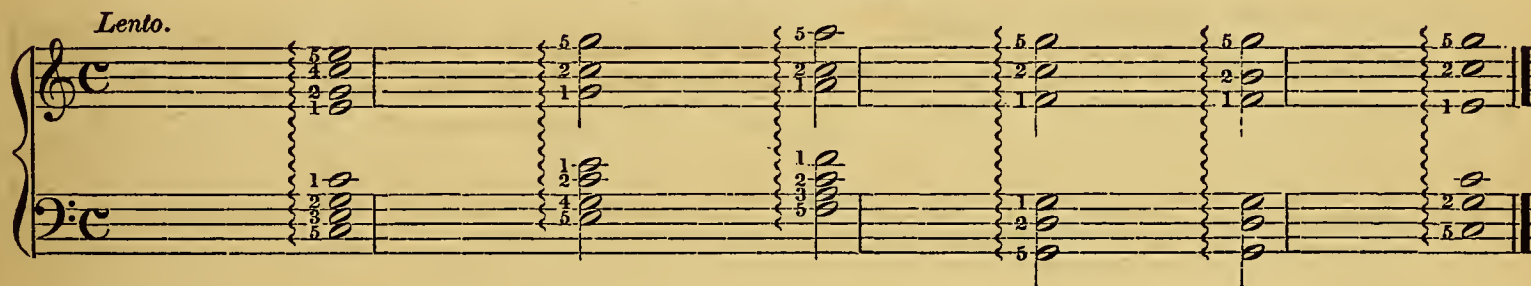
Besides the Arpeggios already given, (in which the Broken Chords are played as written) there is another kind indicated in the following manner:  or  which is executed by breaking the Chord upwards from the lowest to the highest notes, sustaining each note until the Chord is completed by the highest note, as for Example:

WRITTEN.  

PLAYED. 

EXERCISE.

Lento.



Lento.



EFFECT.

Lento.



RECREATION.

"THE LAST ROSE OF SUMMER."

Adagio assai.

con espressione.

Ped. à chaque Harmonie.

piu. f espress.

cresc.

Sf rit.

p

piu. f

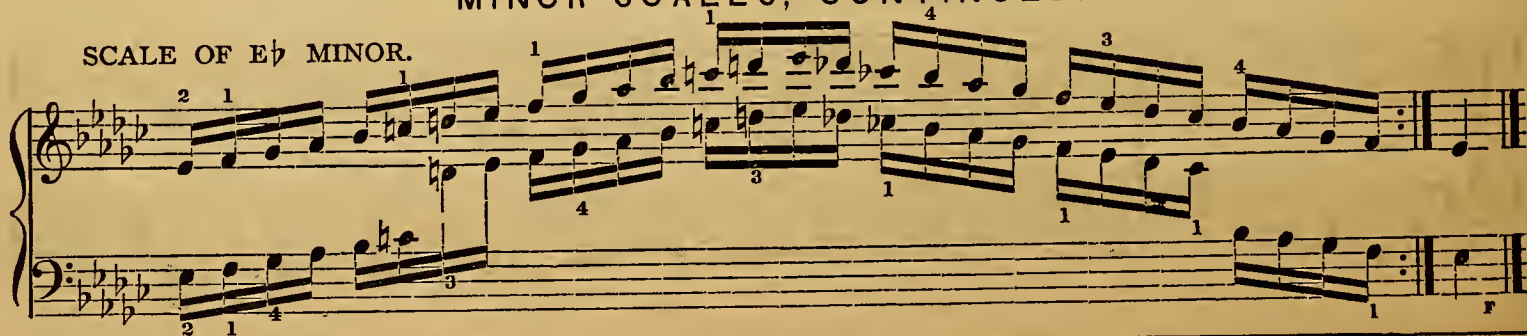
dolce.

espress.

SEVENTEENTH LESSON.

MINOR SCALES, CONTINUED.

SCALE OF E \flat MINOR.



SCALE OF B \flat MINOR.

SCALE OF B \flat MINOR.

The image displays a musical score for the Scale of B-flat Minor. It consists of two staves: a treble staff (top) and a bass staff (bottom). The key signature is B-flat minor, indicated by two flats (B-flat and E-flat) on the staves. The scale is written in a single line for each staff, with fingerings indicated by numbers 1 through 4. The treble staff begins with a B-flat and ends with a B-flat. The bass staff begins with a B-flat and ends with a B-flat. The scale is written in a single line for each staff, with fingerings indicated by numbers 1 through 4. The treble staff begins with a B-flat and ends with a B-flat. The bass staff begins with a B-flat and ends with a B-flat.

SCALE OF F MINOR.

SCALE OF F MINOR.

The image shows a musical score for the Scale of F Minor. It consists of two staves, treble and bass, both in F minor (three flats). The treble staff begins with a treble clef and a key signature of three flats. The bass staff begins with a bass clef and the same key signature. The scale is written in a single line for each staff, with fingerings indicated by numbers 1 through 4. The treble staff has a repeat sign and a double bar line at the end. The bass staff also has a repeat sign and a double bar line at the end. The music is written in a single line for each staff, with fingerings indicated by numbers 1 through 4.

STUDY.

BERTINI.

Allegro.

Allegro.

p

f

Musical score for "The Merry Widow" (No. 10). The score is written for piano and voice. The piano part is in 2/4 time, with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score includes a repeat sign and a first ending bracket. The tempo is marked "Allegretto".

EIGHTEENTH LESSON.

REPEATING OCTAVES. (WRIST TOUCH.)

In order to avoid a heavy touch, these exercises should first be played *piano*, and lightly from the wrist. As they are fatiguing, they should not be practised long at a time, but frequently, until strength and steadiness are developed.

Musical score for the Repeating Octaves exercise. It consists of two staves, Treble and Bass. The key signature is one sharp (F#). The time signature is 4/4. The exercise is divided into four measures, each containing a sequence of eighth notes. The first two measures are marked with a repeat sign. The third and fourth measures are marked with a repeat sign. The notes are: Measure 1: C4, D4, E4, F#4, G4, A4, B4, C5; Measure 2: C5, B4, A4, G4, F#4, E4, D4, C4; Measure 3: C4, D4, E4, F#4, G4, A4, B4, C5; Measure 4: C5, B4, A4, G4, F#4, E4, D4, C4.

RECREATION.

Il canto sostenuto.

Musical score for the Recreation exercise. It consists of two staves, Treble and Bass. The key signature is one sharp (F#). The time signature is 4/4. The exercise is divided into four measures, each containing a sequence of eighth notes. The first two measures are marked with a repeat sign. The third and fourth measures are marked with a repeat sign. The notes are: Measure 1: C4, D4, E4, F#4, G4, A4, B4, C5; Measure 2: C5, B4, A4, G4, F#4, E4, D4, C4; Measure 3: C4, D4, E4, F#4, G4, A4, B4, C5; Measure 4: C5, B4, A4, G4, F#4, E4, D4, C4. The score includes dynamic markings: *p* (piano) and *dolce* (sweet). The first measure is marked with *p*. The second measure is marked with *dolce*. The third measure is marked with *p*. The fourth measure is marked with *f* (forte). The score also includes a crescendo marking (*cresc.*) and a decrescendo marking (*8va.*).

dim. p

NINETEENTH LESSON.

MINOR SCALES, CONCLUDED.

SCALE OF C MINOR.

SCALE OF G MINOR.

SCALE OF D MINOR.

STUDY.

BERTINI.

Allegro.
Ben sostenuto il canto.

p sempre legatissimo il Basso.

cresc.

f

dim.

pp

f

TWENTIETH LESSON.
MINUETT.—FOR FOUR HANDS.

SECONDO.

Allegro Molto.

The musical score is written for four hands on two grand staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked *Allegro Molto*. The first system shows the beginning of the piece with a forte (*f*) dynamic. The second system includes fingerings (5, 3, 2, 4, 2, 1, 4, 2, 1) and a piano (*p*) dynamic. The third system features a repeat sign and a forte (*f*) dynamic. The fourth system includes a first ending bracket and a piano (*p*) dynamic. The fifth system shows the final measures with a forte (*f*) dynamic and a repeat sign.

RECREATION.

MINUETT.—FOR FOUR HANDS.

HAYDN.

PRIMO.

Allegro molto.

f

p

f

p

f

SECONDO.



PRIMO.

The musical score is written for a piano and violin. It consists of six systems, each with a piano staff on the left and a violin staff on the right. The key signature is one sharp (F#). The piano part features various chords and melodic lines, with dynamics *p* (piano) and *f* (forte) indicated. The violin part includes melodic lines with accents and fingerings (3, 4). The score concludes with a double bar line and a repeat sign in the violin staff.

SECONDO.

TRIO.

p

cresc.

p

sf

p

Min. D. C.

TRIO.

PRIMO.

First system of musical notation. The Trio part (treble clef) begins with a piano (*p*) dynamic and a triplet of eighth notes. The Primo part (bass clef) is silent.

Second system of musical notation. The Trio part continues with a triplet and a half note. The Primo part remains silent.

Third system of musical notation. The Trio part features a crescendo (*cresc.*) leading to a piano (*p*) dynamic. The Primo part remains silent.

Fourth system of musical notation. The Trio part includes a fortissimo (*sf*) dynamic followed by a piano (*p*) dynamic. The Primo part remains silent.

Fifth system of musical notation. The Trio part concludes with a double bar line. The Primo part begins with a few notes and ends with a double bar line. The text *Min. D. C.* is written below the Primo part.

THIRD GRADE. SECOND TERM.

FIRST LESSON.

GRAND ARPEGGIOS.

PRELIMINARY STUDY.

Rules:

1. In playing Arpeggios the fingers should be moved along easily, and the groups evenly connected.
2. Correct fingering must be observed.
3. The arm must be kept free from the body, and moved forward evenly.
4. The thumbs should be watched closely, in passing under the hands, in order to avoid any twisting or turning of the hand or elbow.
5. The connection of the tones in passing the fingers over and under is more difficult than in the scales, on account of the greater stretch of the hand; and too much care cannot be given in the practice of this connection.
6. Allowing the fingers to remain upon the keys must also be avoided in these exercises.
7. All exercises of the fifth group in common chords, as well as chords of the sixth, should be practised in the time which is marked, the rhythmical accent falling each time on a different finger.

Slow.

C MAJOR.

1st. position. 2 3 1

2d. position. 2 4 1

3d. position. 2 4 1

8va.

REMARK.—The arpeggios of the three positions of the Chords of G, F and F \sharp Major, and A, E and D Minor, are fingered like the Chord of C major.

STUDY.

Virace.

DUVERNOY.

p

f *mf* *p* *cresc.* *f*

SECOND LESSON.
RECREATION.

FINALE TO SONATA IN C.

HAYDN.

Allegro.

p *f*


p *f*

p *f*

mf

f

f



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a trill. The bass staff provides harmonic support with chords and single notes. A dynamic marking of *p* (piano) is present above the treble staff.



Second system of musical notation. The treble staff includes first and second endings, marked with '1' and '2'. A dynamic marking of *f* (forte) is present below the treble staff.



Third system of musical notation. The treble staff features first and second endings, marked with '1' and '2'. The bass staff contains a continuous eighth-note accompaniment.



Fourth system of musical notation. The treble staff includes a trill and a dynamic marking of *p* (piano) below it. The bass staff continues with the eighth-note accompaniment.



Fifth system of musical notation. The treble staff features first and second endings, marked with '1' and '2'. Dynamic markings of *f* (forte) and *p* (piano) are present below the treble staff.

THIRD LESSON.

CHROMATIC SCALE.

There are several methods of fingering the Chromatic Scale, the most useful and common of which are the so called French and English fingering.

1. The fingering marked (a) is called French fingering. It is the most useful, and best adapted to a firm execution; it is therefore recommended for study.

2. The fingering marked (b) is called the English. It is best suited to light and smooth passages, and may be used by advanced players.

CHROMATIC SCALE, IN SIMILAR MOTION.

FRENCH FINGERING.

The image shows a musical score for a piano introduction and a waltz section. The piano introduction is in 3/4 time, and the waltz section is in 3/4 time. The score includes a treble and bass staff with various musical notations, including triplets and slurs.

CHROMATIC SCALE, IN MINOR SIXTHS.

[illegible]

STUDY.

DUVERNOY.

The image displays a page of a musical score, likely for a violin and piano. The score is written in 3/4 time and consists of two systems. The first system begins with a piano (p) marking and a crescendo (cresc.) marking. The second system begins with a forte (f) marking. The music is characterized by rapid sixteenth-note passages in the upper staff, while the lower staff provides a steady accompaniment of eighth notes. The notation includes various fingerings and articulation marks.

This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and various dynamics such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The first system begins with a treble staff containing a whole note chord and a bass staff with a series of eighth notes. The second system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system has a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The notation is dense and includes many slurs and ties, indicating a continuous and flowing piece of music.

FOURTH LESSON.

GRAND ARPEGGIOS, CONTINUED.

REMARK.—The arpeggios of the three positions of the Chords of A and E Major, are fingered like the Chord of D Major.

D MAJOR.

1st. position.

8va. ~~~~~

2d. position.

8va. ~~~~~

3d. position.

8va. ~~~~~

CHORD OF B♭ MAJOR.

1st. position.

8va. ~~~~~

2d. position.

8va. ~~~~~

3d. position.

8va. ~~~~~

8va. ~~~~~

REMARK.—The arpeggios of the three positions of the Chords of E♭, A♭ and D♭ Major, and F♯, C♯ and G♯ Minor, are fingered like the Chord of B♭ Major. The same fingering as C Major Chords can also be used.

STUDY.

CZERNY.

Allegretto vivace.

Musical score for "The Merry Widow" (No. 10). The score is written for piano (p) and features a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The melody in the treble staff is characterized by rapid sixteenth-note passages, often grouped in threes or fours, and includes fingerings such as 1 2 3, 1 2 3 4 5, and 1 2 3 4 5. The bass staff provides a harmonic accompaniment with chords and single notes, marked with a piano (p) dynamic.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth-note and quarter-note patterns with various fingerings indicated by numbers 1-5. The bass line is a simple accompaniment of chords and single notes. A forte (*f*) dynamic marking is present at the beginning.

Second system of musical notation. Treble clef, key signature of three sharps. The melody continues with eighth-note and quarter-note patterns. A wavy line above the staff indicates an octave shift, labeled "8va.". The bass line continues with chords and single notes. A forte (*f*) dynamic marking is present at the beginning, and a fortissimo (*ff*) marking appears later.

FIFTH LESSON.

STUDY.

A. SCHMITT.

Third system of musical notation. Treble clef, key signature of one flat (Bb). The tempo is marked "Allegro.". The melody consists of eighth-note and quarter-note patterns with various fingerings indicated by numbers 1-5. The bass line is a simple accompaniment of chords and single notes. A forte (*f*) dynamic marking is present at the beginning.

Fourth system of musical notation. Treble clef, key signature of one flat. The melody continues with eighth-note and quarter-note patterns. The bass line continues with chords and single notes. A forte (*f*) dynamic marking is present at the beginning.

Fifth system of musical notation. Treble clef, key signature of one flat. The melody continues with eighth-note and quarter-note patterns. The bass line continues with chords and single notes. A forte (*f*) dynamic marking is present at the beginning.

Musical score for a piano exercise, featuring two systems of staves. The first system includes fingerings (e.g., 2 1 2, 5 4 5 3 4, 4 2 4 2 3, 1, 5 4 3 4 2 4, 4 2 4 2 4 2 4, 2 1 2, 4 5 4 5 2 4 2 4 2 4 4) and dynamics like *cresc.* and *Sf*. The second system includes a trill (*tr*) and a tenuto mark (*ten.*), with a final *Sf* dynamic.

RECREATION.

RECOLLECTIONS.

SCHUMANN.

Musical score for "Recreation. Recollections." by Schumann. The score is in 2/4 time and begins with the tempo marking *Affettuoso.* and the dynamic *p*. It consists of three systems of staves. The first system includes a piano (*p*) dynamic and a *Ped.* marking. The second system includes a *Ped.* marking and a *** symbol. The third system includes a *Ped.* marking and a *** symbol. The score concludes with a *Ped.* marking and a *** symbol.

ritard. *a tempo.* *Ped.* * *Ped.* *

rit. *Ped.* * *Ped.* *

1 2

SIXTH LESSON.

PREPARATORY STUDY OF THE TRILL.

2 1 2 1 2 1 3 1 3 1 3 2 3 2

1 2 1 2 1 2 1 3 1 3 2 3 2 3

4 2 4 2 4 2 4 3 4 3 4 3 5 3 5 3 5 3

2 4 2 4 2 4 3 4 3 4 3 4 3 5 3 5 3 5

5 4 5 4 5 4 3 2 3 1 3 2 3 1 4 2 3 2 4 2 3 2

4 5 4 5 4 5 1 2 1 3 1 2 1 3 2 4 3 4 2 4 3 4

STUDY.

KRAUSE.

Allegro.

The first system of the study consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. It contains a series of eighth-note patterns with various fingerings indicated above the notes: 2 1 2 1 2 1, 2 1 5 4 3 2, 1 2, and 5 4 3 2 1. The lower staff is in bass clef with the same key signature and time signature. It features a few notes with fingerings 3, 5, 3, and 4, and a dynamic marking of *p* (piano).

The second system continues the piece. The upper staff has eighth-note patterns with fingerings 2 3, 1 2 3 4 5 4, 5 4 5 4 5 4, 5 4 3 2 1 2, and 1 2 1 2 1 2. The lower staff has notes with fingerings 3, 4, 5, 4, 5, and 2. A dynamic marking of *p* is present.

The third system features more complex eighth-note patterns in the upper staff, including a descending scale with fingering 5 4 3 2 1 2 and an ascending scale with fingering 5 4 5 4 5 4. The lower staff has notes with fingerings 3, 4, and 2. A dynamic marking of *p* is present.

The fourth system shows a change in dynamics to *f* (forte). The upper staff has eighth-note patterns with fingerings 5 2 3 2 3 2, 3, 3, 5 1, 5 1, and 5 1. The lower staff has a more active line with eighth-note patterns and fingerings 1 3, 2 4, 2 1 2 1 2, 1 2 1 2 1 2, 1 2 1 2 3 4, 1 2 1 2 3 4, and 1 2 1 2 3 4.

The fifth system returns to a dynamic of *p* (piano). The upper staff has notes with fingerings 3, 4, 5, 4, 4 2, 3 1, 5 3, 4 2, 2 1, 3 1, 5 3, 4 2, and 2 1 2 1 2. The lower staff has eighth-note patterns with fingerings 3 4 3 4 3 4, 3 4 3 4 3 2, 1 2 1 2 1 2, and 1 2 1 2 1 2. A dynamic marking of *p* is present.

First system of musical notation for piano. The treble staff begins with a series of eighth-note patterns, including fingerings 1 2 1 2 1 2 3 and 3. Dynamics include *Sf*, *Sf*, *Sf*, and *f*. The bass staff features chords and eighth-note patterns with fingerings 3, 3, and 1. Dynamics include *Sf*, *Sf*, and *p*.

Second system of musical notation for piano. The treble staff continues with eighth-note patterns and fingerings 4, 4 3 4 3 4 3, 4 3 2 1 2, and 4. The bass staff features chords and eighth-note patterns with fingerings 3, 3, and 3. Dynamics include *p*, *cresc.*, and *Sf*.

Third system of musical notation for piano. The treble staff continues with eighth-note patterns and fingerings 4 3 4 3, 4 3 2 1 3 2, 3 4 5 4 3 2, 1 2 3 1 2 3, 1 2 3 2 3 4, 5, 4 2 1, 3, 5, and 4 2. The bass staff features chords and eighth-note patterns with fingerings 2 3 2 3, 2 3, 2 3, and 2 3. Dynamics include *f* and *p*.

Fourth system of musical notation for piano. The treble staff continues with eighth-note patterns and fingerings 2 1 5, 4 1, 5 1, 4 3 4 3 4 3, and 1 2 1 2 3 4. The bass staff features chords and eighth-note patterns with fingerings 2 1, 1 3, 3 5, and 1 3. Dynamics include *f* and *p*.

Fifth system of musical notation for piano. The treble staff continues with eighth-note patterns and fingerings 5 4, 3 2 3, and 2 3 2 3. The bass staff features chords and eighth-note patterns with fingerings 2 3 2 3, 2 3 2 3, 2 3 2 3, 2 3 2 3, 2 3 2 3, 2 3 2 3, 2 3 2 3, and 2 3 2 3. Dynamics include *f* and *p*.

SEVENTH LESSON.

GRAND ARPEGGIOS, CONTINUED.

CHORD OF G MINOR.
1st. position.

2d. position.

REMARK.—The arpeggios of the three positions of the Chords of C and F Minor, are fingered like the Chord of G Minor.

CHORD OF B MINOR.
1st. position.

2d. position.

3d. position.

CHORD OF B MAJOR.
1st. position.

Musical notation for the first section, showing the first, second, and third positions of the B minor and B major chords. The notation is in treble and bass clefs, with fingerings indicated by numbers 1-5.

CHORD OF B \flat MINOR.

2d. position.

3d. position.

1st. position.

2d. position.

3d. position.

Musical notation for the second section, showing the first, second, and third positions of the B-flat minor chord. The notation is in treble and bass clefs, with fingerings indicated by numbers 1-5.

STUDY.

A. SCHMITT.

Allegro.

Musical notation for the 'STUDY' piece by A. Schmitt. The notation is in treble and bass clefs, with fingerings indicated by numbers 1-5. The piece is marked 'Allegro' and includes dynamic markings such as *f*, *p*, *ten.*, *Sf*, and *f*.

RECREATION.

A. SCHMITT.

Allegro.

[illegible]

A musical score for a piano piece. The title 'The Rose Tree' is written in a decorative, cursive font at the top. Below the title, there are two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature. It features a more complex accompaniment with many beamed sixteenth and thirty-second notes, creating a rhythmic pattern. The music is written in black ink on aged, yellowed paper.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and voice. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The melody includes a triplet of eighth notes. The voice part consists of a single line of music with lyrics. The score is marked with a "cresc." (crescendo) and includes fingerings for the piano part.

EIGHTH LESSON.

REPEATING NOTES. (TREMOLO.)

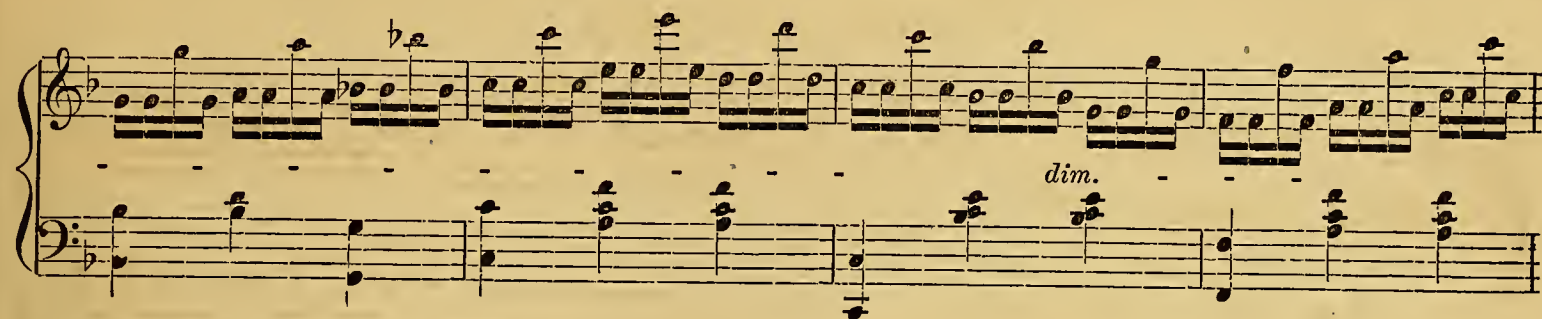
This section contains six systems of musical notation for piano, each consisting of a treble and bass staff joined by a brace. The first two systems feature descending and ascending eighth-note tremolos with fingerings 4-3-2-1 and 4-3-2-1. The next two systems feature ascending and descending eighth-note tremolos with fingerings 1-2-3-4 and 1-2-3-4. The final two systems feature ascending and descending eighth-note tremolos with fingerings 1-2-3-4-5 and 1-2-3-4-5. Each system concludes with a double bar line and repeat dots.

STUDY.

Quasi Allegretto.

KRUG.

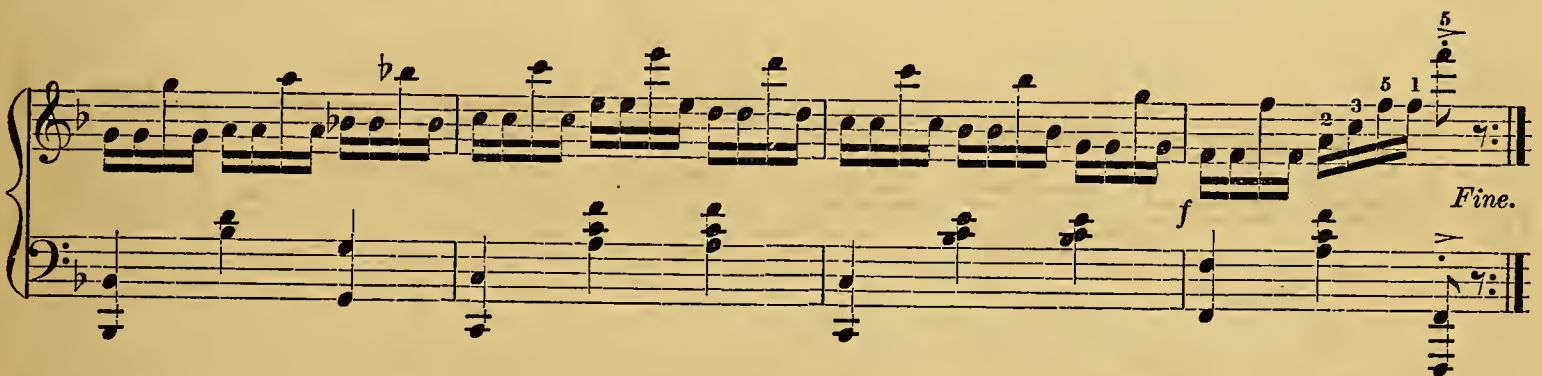
This section contains a single system of musical notation for piano, consisting of a treble and bass staff joined by a brace. The treble staff features a series of eighth-note tremolos with fingerings 5-4-3-2-1 and 1-2-3-4-5. The bass staff features a series of eighth-note tremolos with fingerings 5-4-3-2-1 and 1-2-3-4-5. The system begins with a piano (*p*) dynamic marking and ends with a crescendo (*cresc.*) marking. The system concludes with a double bar line and repeat dots.



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a flat key signature. The bass staff contains a harmonic accompaniment with chords and single notes. A *dim.* (diminuendo) marking is present above the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. A *cresc.* (crescendo) marking is present above the bass staff.



Third system of musical notation. The treble staff continues the melodic line, ending with a double bar line and repeat signs. The bass staff continues the harmonic accompaniment. A *f* (forte) marking is present above the bass staff, and a *Fine.* marking is present above the treble staff.



Fourth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a flat key signature. The bass staff contains a harmonic accompaniment with chords and single notes. A *f sempre.* (forte sempre) marking is present above the bass staff.



Fifth system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a flat key signature. The bass staff contains a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) marking is present above the bass staff.

First system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and a *dim.* marking. The bass staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5).

Second system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and a *dim.* marking. The bass staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5). The system concludes with the instruction *e riten. D.C. al Fine.*

NINTH LESSON.

ARPEGGIOS OF THE CHORDS OF THE SEVENTH.

Third system of musical notation. Treble and bass staves. The treble staff contains a series of arpeggiated chords with fingerings (1, 2, 3, 4, 5) and a *dim.* marking. The bass staff contains a series of arpeggiated chords with fingerings (1, 2, 3, 4, 5). The system concludes with the instruction *e riten. D.C. al Fine.*

Fourth system of musical notation. Treble and bass staves. The treble staff contains a series of arpeggiated chords with fingerings (1, 2, 3, 4, 5) and a *dim.* marking. The bass staff contains a series of arpeggiated chords with fingerings (1, 2, 3, 4, 5). The system concludes with the instruction *e riten. D.C. al Fine.*

Fifth system of musical notation. Treble and bass staves. The treble staff contains a series of arpeggiated chords with fingerings (1, 2, 3, 4, 5) and a *dim.* marking. The bass staff contains a series of arpeggiated chords with fingerings (1, 2, 3, 4, 5). The system concludes with the instruction *e riten. D.C. al Fine.*

A piano exercise consisting of two staves. The first staff is in treble clef and the second in bass clef. The key signature has one sharp (F#). The exercise includes various fingerings (1-5) and repeat signs. The first staff ends with a fermata, and the second staff ends with a double bar line.

RECREATION.

ANDANTINO FROM SONATA IN A.

SCHUBERT.

Andantino.

The first system of Schubert's Andantino. It consists of two staves. The key signature has three sharps (F#, C#, G#). The time signature is 3/8. The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes with some rests.

The second system of Schubert's Andantino. It consists of two staves. The first staff has a forte-piano (*fp*) dynamic marking. The second staff has a pianissimo (*pp*) dynamic marking. The music continues with eighth and sixteenth notes.

The third system of Schubert's Andantino. It consists of two staves. Both staves have a forte-piano (*fp*) dynamic marking. The music continues with eighth and sixteenth notes.

The fourth system of Schubert's Andantino. It consists of two staves. The first staff has a pianissimo (*pp*) dynamic marking, and the second staff has a piano (*p*) dynamic marking. The music concludes with a final chord in the first staff.

The first system of the Tenth Lesson consists of two staves. The treble staff contains a series of chords, some of which are arpeggiated. The bass staff contains a continuous line of eighth notes. The key signature is two sharps (F# and C#). The system includes dynamic markings *pp* and *fp*, and a *dim.* marking. There are also some slurs and accents.

TENTH LESSON.

GRAND ARPEGGIOS OF THE SEVENTH.

PRELIMINARY EXERCISES.

The Preliminary Exercises section consists of two staves. The treble staff contains a series of chords, some of which are arpeggiated. The bass staff contains a continuous line of eighth notes. The key signature is two sharps (F# and C#). The system includes dynamic markings *fp* and *pp*, and a *dim.* marking. There are also some slurs and accents. The exercises are labeled "1st. position." and "2d. position." and include fingerings (1-5) and slurs.

3d. position.

4th. position.

8va.

The pupil should practise all the chords of the dominant seventh. The preceding examples give the fingering for all others, observing this rule:—

Commence with the second finger of the right hand in ascending, and the left hand in descending, if the position begin on a black key, the first finger being placed upon the next following white key, and the position commencing on the white key, determines the fingering for the rest of the passage.

STUDY.

HELLER.

Allegro vivo.

mf

f

dim.

8va.

molto cresc.

piu. f *p*

f *cresc.*

8va.

f *p*

8va.

f *Ped.*

ELEVENTH LESSON.

RECREATION.

Dolce.

THE CHIMES.

ARRANGED FROM SPINDLER.



First system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with many beamed sixteenth notes and slurs. Bass staff has a simpler accompaniment. Dynamics include *mf* and *deces.* (decrescendo). Fingering numbers 1-5 are present.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff features a steady accompaniment of eighth notes. Dynamics include *pp*. Pedal markings (*Ped.*) and asterisks (*) are used.



Third system of musical notation. Treble and bass staves. Treble staff includes a section marked *Sva.* (Sustained) with a wavy line. Bass staff has a melodic line with slurs. Dynamics include *pp*. Pedal markings (*Ped.*) and asterisks (*) are used.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs. Bass staff features a steady accompaniment of eighth notes. Dynamics include *pp*. Pedal markings (*Ped.*) and asterisks (*) are used.



Fifth system of musical notation. Treble and bass staves. Treble staff includes a section marked *morendo.* and *Sva.* (Sustained) with a wavy line. Bass staff has a melodic line with slurs. Dynamics include *pp*. Pedal markings (*Ped.*) and asterisks (*) are used.

TWELFTH LESSON.

PREPARATORY TRILL, WITH HOLDING NOTES.

First system of musical notation for the Preparatory Trill exercise. It consists of two staves, Treble and Bass, in common time (C). The Treble staff begins with a trill on G4, marked with a '3' and fingerings 1 and 2. The Bass staff begins with a trill on G3, marked with a '3' and fingerings 5 and 4. The exercise continues with trills on A4, B4, and C5 in the Treble, and corresponding trills on A3, B3, and C4 in the Bass.

Second system of musical notation for the Preparatory Trill exercise. It continues the trill exercise from the first system, with trills on D5, E5, and F5 in the Treble, and D4, E4, and F4 in the Bass. The system concludes with a double bar line and a repeat sign.

Third system of musical notation for the Preparatory Trill exercise. It continues the trill exercise, with trills on G5, A5, and B5 in the Treble, and G4, A4, and B4 in the Bass. The system concludes with a double bar line and a repeat sign.

STUDY.

HELLER.

Moderato.

First system of musical notation for the Study exercise. It consists of two staves, Treble and Bass, in 6/8 time. The Treble staff begins with a melody on G4, marked with a '5' and fingerings 2 and 3. The Bass staff begins with a melody on G3, marked with a '5' and fingerings 2 and 3. The exercise continues with a melody on A4, marked with a '5' and fingerings 2, 3, 4, and 1. The system concludes with a double bar line and a repeat sign.

Second system of musical notation for the Study exercise. It continues the melody exercise from the first system, with a melody on B4, marked with a '5' and fingerings 2, 3, 4, and 1. The system concludes with a double bar line and a repeat sign. The final measure of the system is marked with a 'p' (piano) dynamic and a 'V' (crescendo) marking.

First system of musical notation. Treble and bass staves. Treble staff contains a continuous eighth-note pattern. Bass staff contains a series of chords. A *cresc.* marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note patterns with fingerings 3 4, 2 3, 1 4, 2 3, 1 3. Bass staff contains a series of chords with fingerings 1 2. Dynamic markings include *mf*, *p*, *rf*, and *p*.

Third system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note patterns. Bass staff contains a series of chords. Dynamic markings include *pp* and *pp*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note patterns with fingerings 4 5, 3 4, 2 3, 1. Bass staff contains a series of chords with fingerings 2 3, 3 4, 1. Dynamic markings include *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note patterns with fingerings 2 3 5, 3 2 1. Bass staff contains a series of chords. Dynamic markings include *mf*, *rf*, and *pp*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note patterns with fingerings 2 3 4, 1. Bass staff contains a series of chords. Dynamic markings include *legg:*, *p*, and *p*.

Musical score for "The Song of the Lark" by George F. Root. The score is in 2/4 time and consists of two systems. The first system features a treble and bass staff for piano accompaniment and a vocal line. The piano part includes a melody in the right hand and a bass line in the left hand. The vocal line is a single melody. The second system continues the piano accompaniment and the vocal line. The score includes dynamic markings such as *fz* (forzando) and *p.* (piano), and performance instructions like *Ped.* (pedal) and ** Ped.* (pedal). The key signature has one flat (B-flat), and the time signature is 2/4.

THIRTEENTH LESSON.

ARPEGGIOS OF THE CHORDS OF THE DIMINISHED SEVENTH.

Chord of Diminished Seventh upon E. Chord of Dim. Seventh upon A. Chord of Dim. Seventh upon B.

Chord of Diminished Seventh upon E. Chord of Dim. Seventh upon A. Chord of Dim. Seventh upon E.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a bass line. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. The score consists of four measures, each with a repeat sign. The melody is a simple, catchy tune, and the bass line provides a steady accompaniment. The lyrics are written below the bass line.

The musical score for 'The Rose Tree' is presented on two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the Treble staff, and the bass line is in the Bass staff. The piece consists of a single system of music. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note D5. This sequence is repeated three times, each time with a different fingering: 1 2 3 4 5, 1 2 3 4 5, and 1 2 3 4 5. The bass line begins with a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. This sequence is repeated three times, each time with a different fingering: 5 4 3 2 1, 5 4 3 2 1, and 5 4 3 2 1. The piece concludes with a double bar line.

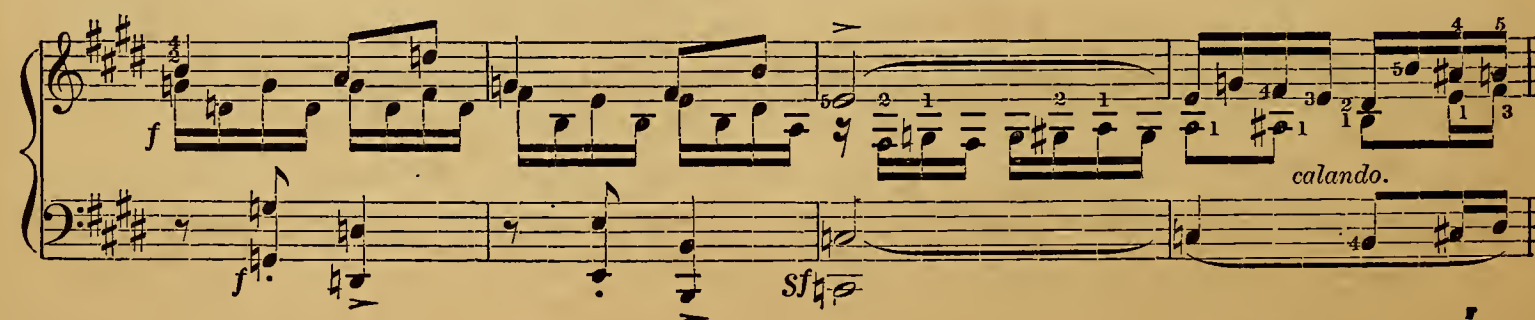
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The bass staff begins with a bass clef and a key signature of one flat. The accompaniment is written in a simple, folk-like style with eighth and sixteenth notes. The score is written on a single page with a yellowed, aged appearance. The title 'The Rose Tree' is written in a decorative, cursive font at the top center of the page. The lyrics 'The Rose Tree' are written in a simple, sans-serif font below the treble staff. The lyrics 'The Rose Tree' are written in a simple, sans-serif font below the bass staff. The score is written on a single page with a yellowed, aged appearance.



RECREATION.

AIR.

BERTINI.

Andante.

A tempo.

FOURTEENTH LESSON.

GRAND ARPEGGIOS OF THE DIMINISHED SEVENTH.

8va. ~~~~~

2d. position.

8va. ~~~~~

8va. ~~~~~

3d. position.

4th. pos.

*Allegro Vivace.***STUDY.**

HELLER.

mf
Ped.

Ped.

Ped.

Ped.

Ped.

f

FINE.

A musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a final chord in the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many triplets and a bass line with sustained notes. The voice part is in the upper register, featuring a melody with many triplets and a bass line with sustained notes. The score is written in 3/4 time and has a key signature of one sharp (F#).

FIFTEENTH LESSON.

OCTAVES.

Light and staccato octaves are played with a flexible wrist, as described in connection with the repeating octaves, (Third Grade, First Term, Lesson 18.)

The pupil should practise *piano* at first, with separate hands, and then together.

RECREATION.

VALSES NOBLES.

SCHUBERT.

p *p* *f* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

pp *p* *cresc.*

sempre.

p *decresc.* *pp*

p *cresc.* *dim.* *p*

p *decresc.* *pp* *D.C.*

SIXTEENTH LESSON.

SCALES OF DOUBLE THIRDS AND SIXTHS.

In playing the scales in double thirds and sixths, the right hand in ascending, and the left hand in descending, must be bent slightly outwards. Great care must be taken in crossing the fingers to preserve the connection and evenness of the notes, and to avoid any break in the movement of the scale.

PRELIMINARY EXERCISES.

(IN THIRDS.)

(IN SIXTHS.)

Sva.

Sva.

STUDY.

DUVERNOY.

p *cresc.* *f* *p leggiero.* *cresc.* *sempre. f* *marcato.* *f*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a piano (*p*) dynamic and a crescendo (*cresc.*) leading to a forte (*f*) section. It then transitions to a piano (*p*) section marked *leggiero.* (light), followed by another crescendo and a section marked *sempre. f* (always forte) and *marcato.* (marked), ending with a forte (*f*) dynamic.

SEVENTEENTH LESSON.

EXTENDED ARPEGGIOS.

8va.

Musical score for 'Extended Arpeggios' in G major, 2/4 time. The piece consists of three systems of piano accompaniment. Each system features a treble and bass staff with arpeggiated chords. The first system includes a wavy line indicating an octave extension in the treble staff. The second system also includes a wavy line in the bass staff. The third system includes a wavy line in the treble staff. The piece concludes with a final chord in the bass staff.

RECREATION.

SONG WITHOUT WORDS.

MENDELSSOHN.

Andante espressivo.

Musical score for 'Song Without Words' by Mendelssohn, in G major, 2/4 time. The piece consists of two systems of piano accompaniment. The first system includes a treble and bass staff with a melody in the treble and arpeggiated chords in the bass. The second system includes a treble and bass staff with a melody in the treble and arpeggiated chords in the bass. The piece concludes with a final chord in the bass staff. Performance markings include *p* (piano), *Ped.* (pedal), *Sf* (sforzando), and *cresc.* (crescendo).

First system of musical notation for piano and voice. The piano part is in G major, 4/4 time, featuring a continuous eighth-note accompaniment. The voice part has a melody with fingerings 4, 5, 5, 4, 5, 3, 5, 4, 5, 4. Dynamics include *dimin.* and *p*. A *cres.* marking is at the end of the system.

Second system of musical notation for piano and voice. The piano part continues with the eighth-note accompaniment. The voice part includes lyrics: *cen - - - do.* and *sem - pre. cres - cen*. Fingerings for the voice part include 4, 5, 4, 5, 3, 4, 5, 3, 4, 5, 4, 1, 3, 4. Dynamics include *sem - pre.* and *cres.*

Third system of musical notation for piano and voice. The piano part continues with the eighth-note accompaniment. The voice part includes lyrics: *- do.* and *dimin.*. Dynamics include *Sf* and *f*.

Fourth system of musical notation for piano and voice. The piano part continues with the eighth-note accompaniment. The voice part includes lyrics: *di - - mi - - nu - - en - - do.* Dynamics include *p*.

Fifth system of musical notation for piano and voice. The piano part continues with the eighth-note accompaniment. The voice part includes lyrics: *Sf cresc.* Dynamics include *pp* and *Sf*.

G MAJOR.

G MAJOR.

The musical score is written for a single melodic line, likely for a violin or flute, using a treble clef. The key signature is G Major, indicated by one sharp (F#). The score is divided into two systems by a double bar line. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The notation includes eighth and sixteenth notes, rests, and repeat signs. Fingerings are indicated by numbers 1-5 above or below the notes. A large brace on the left side of the page groups the two systems together.

STUDY.

HELLER.

Allegretto con moto.

L'Allegretto con moto.

p

p

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in a key signature of one flat (B-flat major or D minor). The time signature is 3/4. The piece begins with a treble staff featuring a series of chords and a melodic line with triplets. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The piece concludes with a final chord in the treble staff.



First system of musical notation. Treble and bass staves. Treble staff contains chords and arpeggiated figures. Bass staff contains a steady eighth-note accompaniment. Dynamics: *mf*, *p*, *mf*, *p*. Fingering: 5, 2, 3.



Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff continues the eighth-note accompaniment. Dynamics: *p*, *p*, *p*. Tempo markings: *riten.*, *a tempo.*. Fingering: 4, 4, 3, 4, 3, 2, 3, 2, 3, 2, 4, 2, 1, 4, 3.



Third system of musical notation. Treble and bass staves. Treble staff has chords and arpeggiated figures. Bass staff continues the eighth-note accompaniment. Dynamics: *p*, *p*, *mf*. Fingering: 5, 3.



Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff continues the eighth-note accompaniment. Dynamics: *dimin.*, *dolce.*, *p*. Fingering: 1/5, 1/4, 1/5, 1/5, 2/3.



Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff continues the eighth-note accompaniment. Dynamics: *pp*, *riten.*. Fingering: 5, 4, 1.

NINETEENTH LESSON.

DOUBLE SCALES, CONTINUED.

D MAJOR.

A MAJOR.

RECREATION.

FESTIVAL SONG.

MAYER.

Allegro energico.

f *Sf* *Sf* *Sf* *Sf* *Ped. Sf* * *Sf*

p *gioviare.* *Ped.* * *staccato.*

Ped. * *Ped.* *

p *cresc.* *Sf* *Ped.* *

f *ff* *Sf* *Sf* *Sf* *Sf* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

TWENTIETH LESSON.

RECREATION.

THE MILL.

JENSEN.

Dolce, non troppo lento.

Dolce, non troppo lento.

The piano accompaniment is written for a grand piano in 2/4 time. The right hand features a melody of eighth and sixteenth notes, starting with a piano (*p*) dynamic. The left hand provides a rhythmic accompaniment with eighth notes, also marked with a piano (*p*) dynamic. The score includes a variety of musical notations such as slurs, ties, and dynamic markings.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the piece. The second system contains measures three through six. The music is written for piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/2. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a double bar line and a repeat sign.



First system of musical notation. Treble clef staff contains a series of chords and dyads. Bass clef staff contains a continuous eighth-note accompaniment. A star symbol (*) is placed below the first measure of the bass staff.

Second system of musical notation. Treble clef staff continues the melody. Bass clef staff continues the accompaniment. A piano dynamic marking (*p*) is at the start, and a Pedal marking (*Ped.*) is at the end. A star symbol (*) is at the final measure.

Third system of musical notation. Treble clef staff includes a 3/4 time signature change and a 2/4 time signature change. Dynamics include *f* and *p*. Bass clef staff continues the accompaniment with a Pedal marking (*Ped.*) and star symbols (*) at the beginning and end.

Fourth system of musical notation. Treble clef staff includes a fortissimo dynamic marking (*ff*) and a piano dynamic marking (*p*). Bass clef staff continues the accompaniment with a Pedal marking (*Ped.*) and star symbols (*) at the beginning and end.

Fifth system of musical notation. Treble clef staff includes fortissimo (*f*) and piano (*p*) dynamics. Bass clef staff continues the accompaniment with Pedal markings (*Ped.*) and star symbols (*). The system concludes with a final *f* dynamic and a small 'F' at the bottom right.

This page contains five systems of musical notation for piano, arranged in two columns. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a treble and bass staff. The treble staff has a *p* (piano) dynamic marking, followed by a *f* (forte) dynamic marking, and then another *p* and *f* marking. The bass staff has a *Ped.* (pedal) marking and an asterisk (*) below it.

System 2: The second system continues the piece. The treble staff has a *p* dynamic marking, followed by a *mf* (mezzo-forte) marking. The bass staff has a *Ped.* marking and an asterisk (*) below it.

System 3: The third system shows a *mf* dynamic marking in the treble staff, followed by a *p* marking. The bass staff has a *Ped.* marking and an asterisk (*) below it.

System 4: The fourth system features a *pp* (pianissimo) dynamic marking in the treble staff. The bass staff has a *Ped.* marking and an asterisk (*) below it.

System 5: The fifth system includes a *morendo.* (diminuendo) marking above the treble staff. The treble staff ends with a *ppp* (pianississimo) dynamic marking. The bass staff has a *Ped.* marking and an asterisk (*) below it.

THIRD GRADE. THIRD TERM.

The following exercises in double scales, connected octaves, chromatic scales of double thirds, sixths and fourths, free octaves, chromatic octaves, passages with alternate hands, skips and trills, succeed each other in direct order, without division into lessons or the accompaniment of suitable studies and recreations—which has been the plan hitherto pursued in this method. *It will be required henceforth of the teacher,* to select the proper studies and recreations which ought to accompany the exercises during the term. The selections should be made with the view of illustrating the particular exercise in hand; and nice judgment will be expected of the teacher.

E MAJOR.

First system of musical exercises for E Major. It consists of two staves, Treble and Bass. The Treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The Bass staff begins with a bass clef and the same key signature. Both staves contain a series of eighth-note chords, with fingerings indicated by numbers 1-5 below the notes. The exercise concludes with a double bar line and repeat dots.

Second system of musical exercises for E Major. It continues the pattern of eighth-note chords on two staves (Treble and Bass) in E Major. Fingerings are indicated below the notes. The system ends with a double bar line and repeat dots.

B MAJOR.

First system of musical exercises for B Major. It consists of two staves, Treble and Bass. The Treble staff begins with a treble clef and a key signature of two sharps (F#, C#). The Bass staff begins with a bass clef and the same key signature. Both staves contain a series of eighth-note chords, with fingerings indicated by numbers 1-5 below the notes. The exercise concludes with a double bar line and repeat dots.

Second system of musical exercises for B Major. It continues the pattern of eighth-note chords on two staves (Treble and Bass) in B Major. Fingerings are indicated below the notes. The system ends with a double bar line and repeat dots.

A \flat MAJOR.

First system of musical notation for A \flat Major. It consists of a grand staff with a treble and bass clef. The treble staff contains a series of ascending and descending eighth-note patterns, with fingerings (1-5) indicated above the notes. The bass staff contains similar patterns, with fingerings (1-5) indicated below the notes. The key signature has two flats (B \flat and E \flat).

Second system of musical notation for A \flat Major. It continues the patterns from the first system, featuring more complex ascending and descending runs in both the treble and bass staves, with detailed fingerings provided.

E \flat MAJOR.

First system of musical notation for E \flat Major. The grand staff shows ascending and descending eighth-note exercises. Fingerings are indicated with numbers 1 through 5. The key signature has three flats (B \flat , E \flat , and A \flat).

Second system of musical notation for E \flat Major. It continues the exercises from the first system, with further development of the ascending and descending patterns in both staves, including fingerings.

B \flat MAJOR.

First system of the B \flat Major exercise. The treble staff begins with a key signature of two flats and a common time signature. It contains two measures of music, each with a repeat sign. The bass staff also contains two measures of music, each with a repeat sign. Fingerings are indicated by numbers 1-5 above or below the notes.

Second system of the B \flat Major exercise. It continues the musical progression from the first system, with two measures in the treble and two in the bass, each with a repeat sign. Fingerings are indicated by numbers 1-5.

F MAJOR.

First system of the F Major exercise. The treble staff begins with a key signature of one flat and a common time signature. It contains two measures of music, each with a repeat sign. The bass staff also contains two measures of music, each with a repeat sign. Fingerings are indicated by numbers 1-5.

Second system of the F Major exercise. It continues the musical progression from the first system, with two measures in the treble and two in the bass, each with a repeat sign. Fingerings are indicated by numbers 1-5. The piece concludes with a final F note in the bass staff.

A MINOR.

First system of musical notation for A Minor. It consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords and single notes, with fingerings indicated by numbers 1-5 above the notes. The bass staff contains a series of eighth-note chords and single notes, with fingerings indicated by numbers 1-5 below the notes. The key signature has one sharp (F#).

Second system of musical notation for A Minor. It continues the sequence of eighth-note chords and single notes from the first system, with fingerings indicated by numbers 1-5 above and below the notes. The key signature has one sharp (F#).

E MINOR.

First system of musical notation for E Minor. It consists of a grand staff with a treble and bass clef. The treble staff contains a series of eighth-note chords and single notes, with fingerings indicated by numbers 1-5 above the notes. The bass staff contains a series of eighth-note chords and single notes, with fingerings indicated by numbers 1-5 below the notes. The key signature has two sharps (F# and C#).

Second system of musical notation for E Minor. It continues the sequence of eighth-note chords and single notes from the first system, with fingerings indicated by numbers 1-5 above and below the notes. The key signature has two sharps (F# and C#).

B MINOR.

This system contains the first two staves of the B Minor exercise. The treble staff begins with a treble clef and a key signature of two sharps (F# and C#). The bass staff begins with a bass clef and the same key signature. Both staves are filled with eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes. The system concludes with a double bar line.

This system contains the next two staves of the B Minor exercise. It continues the eighth-note patterns from the first system. The treble staff has a treble clef and the bass staff has a bass clef, both in B minor. Fingerings are clearly marked for each note. The system ends with a double bar line.

F# MINOR.

This system contains the first two staves of the F# Minor exercise. The treble staff starts with a treble clef and a key signature of three sharps (F#, C#, G#). The bass staff starts with a bass clef and the same key signature. The notation consists of eighth-note runs with specific fingerings indicated by numbers 1-5. The system concludes with a double bar line.

This system contains the next two staves of the F# Minor exercise. It continues the eighth-note patterns from the first system. The treble staff has a treble clef and the bass staff has a bass clef, both in F# minor. Fingerings are clearly marked for each note. The system ends with a double bar line.

F MINOR.

[illegible][illegible]

C MINOR.

[illegible]

G MINOR.

G MINOR.

This musical score is for a piece in G minor, featuring a treble and bass staff. The treble staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bass staff begins with a bass clef and the same key signature. The music is characterized by complex fingerings, with numbers 1 through 5 indicating specific fingers for each note. A large brace on the left side of the image groups the two staves together. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, along with repeat signs. The piece concludes with a double bar line and repeat dots.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in G major and 2/4 time, featuring a melody with many triplets and a bass line with a similar triplet pattern. The voice part is in G major and 2/4 time, with a melody that follows the piano's lead. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part is written on a grand staff (treble and bass clefs), and the voice part is written on a single staff with a soprano clef. The score is divided into two systems, each with a repeat sign at the end.

D MINOR.

[illegible]

A musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, with a grand staff bracket on the left. The key signature is one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The music is in 2/4 time. The score includes fingerings (1-5) and bowings (1-4) for the Treble staff, and fingerings (1-5) for the Bass staff. The piece ends with a double bar line and repeat dots.

SIXTHS.

This section contains two systems of musical notation for a piano exercise titled "SIXTHS." The first system consists of a piano part (grand staff) and a violin part (single staff). The piano part is in 3/4 time and features a sequence of sixths. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the exercise, also with fingerings. The key signature has one flat (B-flat), and the time signature is 3/4.

FOURTHS.

This section contains two systems of musical notation for a piano exercise titled "FOURTHS." The first system consists of a piano part (grand staff) and a violin part (single staff). The piano part is in 3/4 time and features a sequence of fourths. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the exercise. The key signature has one flat (B-flat), and the time signature is 3/4.

OCTAVES.

This section contains two systems of musical notation for a piano exercise titled "OCTAVES." The first system consists of a piano part (grand staff) and a violin part (single staff). The piano part is in 3/4 time and features a sequence of octaves. The second system continues the exercise. The key signature has one flat (B-flat), and the time signature is 3/4.



REMARK.—There is no fixed rule for the use of the fourth finger upon the black keys in staccato octave passages. Those, whose hands have a wide reach, will prefer the fourth finger upon the black keys, while those whose hands are smaller, will only use this finger upon black keys, when most convenient. Intelligent teachers will in all cases decide what is best for each pupil.





PASSAGES WITH ALTERNATE HANDS.

Many passages occur in which the fingers of both hands are placed within one another to take the notes, or in which the hands must cross one another.

In these passages we must not only attend to the way of fingering, but also to the placing and holding of the hand, in order to always find that which is the most convenient.

In placing the hands one within the other, the left is generally held over the right, and so high above it, that one shall not touch nor impede the other. In the left hand, the use of the thumb must be avoided as much as possible. Example:—



In striking the keys with the two hands as above explained, we must observe, as in other cases, all the rules relating to the equal lifting up of the finger, to the equality of tone, &c.; as an inequality or imperfection in the execution of these passages, destroys all their attraction. The thumb, when not employed, may, however, be held a little outwards.

SKIPS. (LIGHT TOUCH.)

Right Hand.

8va.



Left Hand.



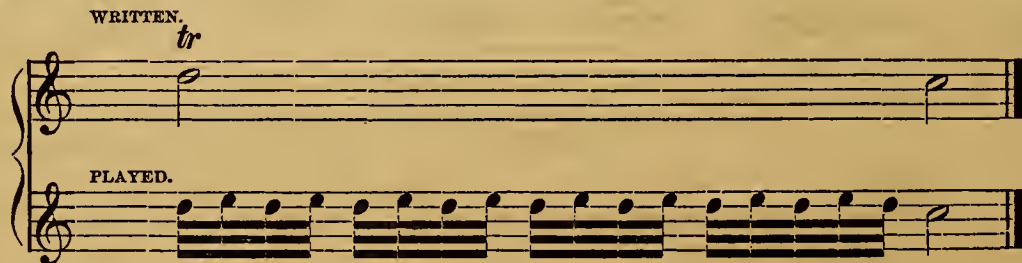
Practise this exercise also in contrary motion.



STUDY OF THE TRILL.

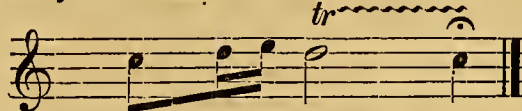
This important embellishment requires long, unremitting practice, in order to be executed with perfection. An indispensable preliminary study is the careful practice of the slow trill, which precedes the rapid one. The trill is commonly marked by the abbreviation, *tr*, and consists of two contiguous tones, namely, the principal tone, (which is written out), and the next tone above.

The trill usually begins with the principal note.

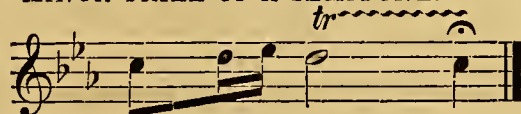


The trill is either major or minor, according to the mode in which it occurs.

MAJOR TRILL OF A WHOLE TONE.

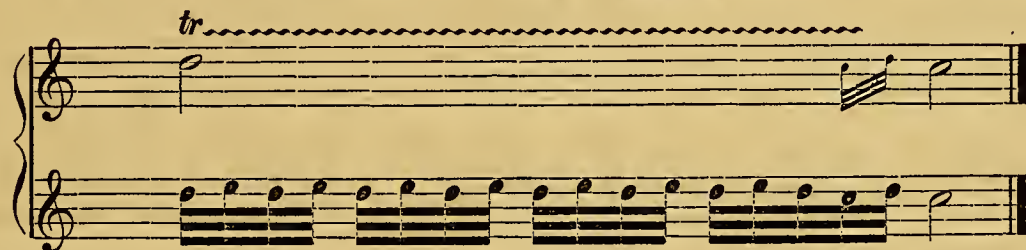


MINOR TRILL OF A SEMITONE.

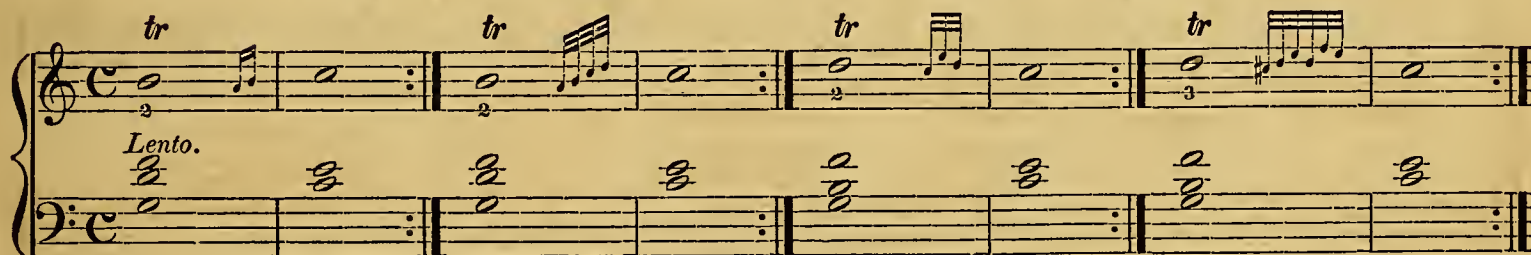


The trill has various terminations, or closing notes, (ascending or descending) which are played as rapidly and lightly as the other notes of the trill.

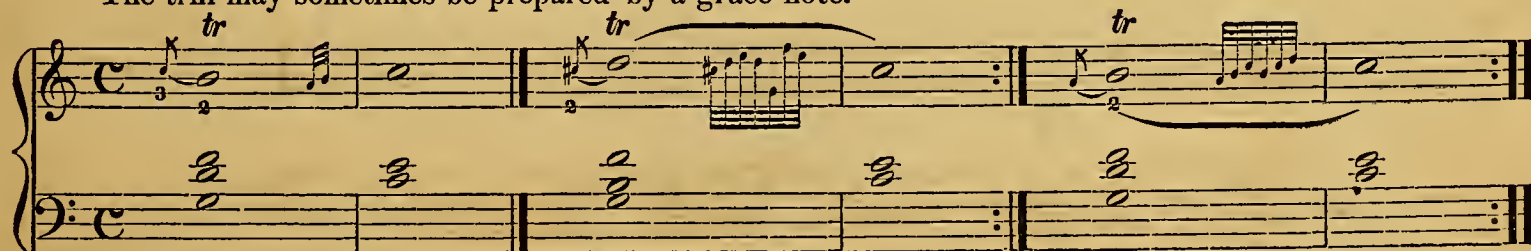
TRILL, WITH A SIMPLE TERMINATION.



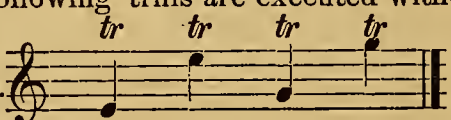
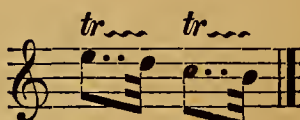
EXAMPLES OF TRILLS WITH VARIOUS TERMINATIONS.

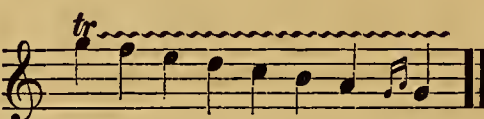


The trill may sometimes be prepared by a grace note.



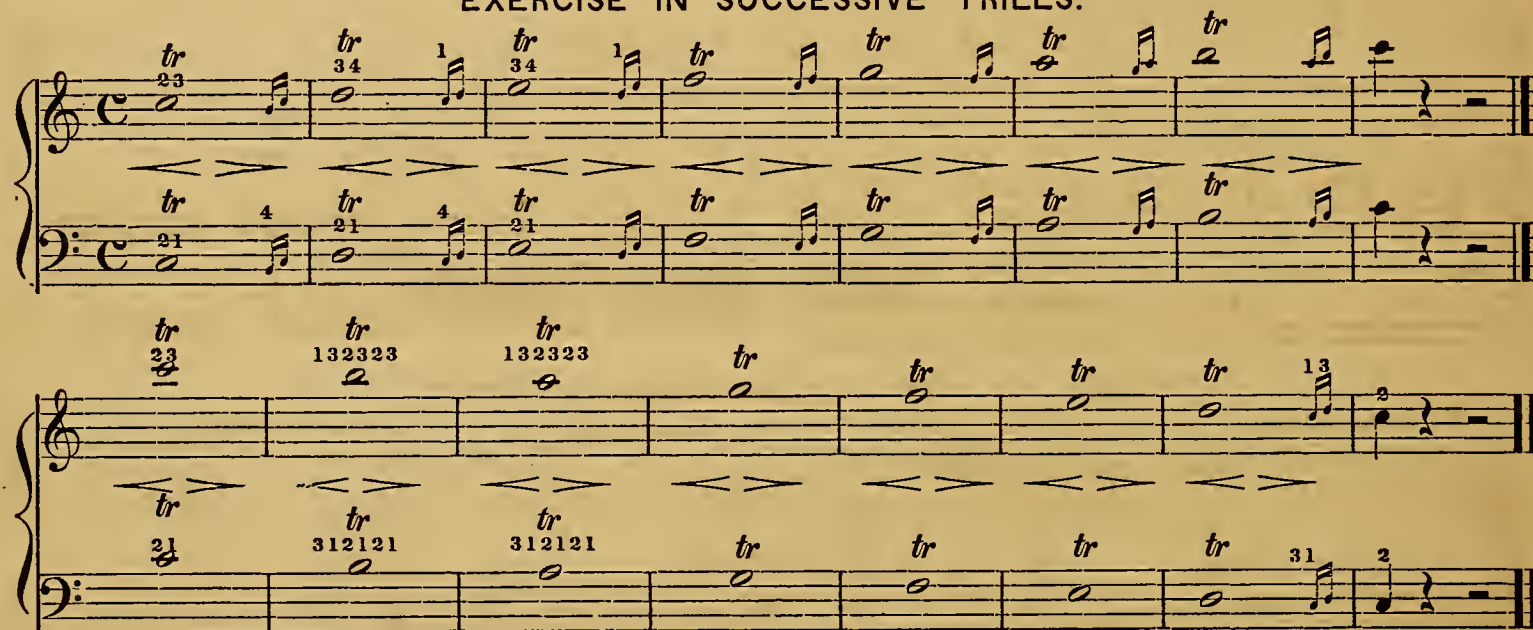
All the following trills are executed without any termination.—

First, in Skips.  Second, when the next note descends. 

Third, descending chain of trills. 

The trill should be practised with every shade of *forte* and *piano*. Though one should be able to make a perfect trill with any two fingers, especial attention should be given to the third and fourth, and second and third fingers of the right hand, and the first and second, and second and third fingers of the left hand.

EXERCISE IN SUCCESSIVE TRILLS.



TRILLS WITH CHANGING FINGERS.

PLAYED. R.H.  L.H. 

WRITTEN. *p* *tr* *tr* *mf* *tr* *tr* *tr* *tr*




TRILLS FOR BOTH HANDS.

When the notes which stand over the trill are so distant that we cannot reach them, so as to strike them along with the accessory note, they must be struck alone between the trill, *instead of the accessory note*, in such a manner that the principal note shall immediately precede and follow each of them, and so that the whole series of notes shall proceed without interruption, and in like rapidity with the trill.

TRILLS WITH ACCOMPANYING MELODY.

When a trill accompanies a melody, it should be divided into notes of real value:—Example.

When double trills occur, in which, for the greater facility of execution, only the principal note is doubled, the lower note must always be taken by the thumb.

DOUBLE TRILL.

TRIPLE TRILL.

CONCLUSION.

It is hoped that the foregoing method of instruction for the Piano-Forte has guided the pupil onward thoroughly, step by step to the point from whence he will be ready to pursue the study of the art independently of an instruction book. Henceforward it may be left to the good taste and discrimination of the teacher to select such a course of études and pieces, in a progressive order and according to the talent and proficiency of the pupil, as will lead him steadily on towards the goal of his aspirations,—the mastery of the art of Piano-Forte playing. In order to facilitate such a future course of instruction, or at least to place before the eye of teacher and pupil the character of such a progressive plan of study, the following lists of studies have been prepared, not, however, with the intention of demanding strict conformity to their order, but merely an approximation thereto. And to guard against narrowness of range, a parallel course has been laid out, so that a choice or substitution can be made if it be desirable.

LIST OF STUDIES.

- | | |
|---|--|
| <p>✓ Czerny, op. 299. School of Velocity.—Bertini, op. 29. Loeschhorn, op. 66. ✓ Bertini, op. 32.—Heller, op. 46. ✓ ✓ Heller, op. 45.—Krause, op. 5. ✓ Czerny, op. 740.—Köhler, Velocity. Clementi, Preludes and Exercises.—Al. Schmitt, op. 16. Czerny, op. 337.—40 Daily Studies. Heller, op. 16. Moschelles, op. 73.—Grund, op. 24.—Eschmann, op. 22. Bach, Inventions.—Ch. Mayer, op. 200.—Jensen, op. 32. Cramer's Studies, 1st. and 2d. books. Clementi, Selections from the Gradus ad Parnassum. (<i>Russell & Co.</i>)</p> | <p>Bach, Six Partitas, op. 1. Bertini, op. 66. Characteristic Studies. Bach, English Suites. ✓ Mayer, op. 119. Moschelles, op. 70. ✓ Chopin, op. 10. Chopin, op. 25. Moschelles, op. 95. Characteristic Studies. Studies, by Henselt, Döhler, Thalberg, Schumann, Liszt. Bach, Well Tempered Clavichord, etc.</p> |
|---|--|

DIRECTIONS FOR PRACTICE.

In practising a piece, two faults are often committed, against which one cannot be sufficiently warned. The first is, to practise rapid movements in quick tempo; the second, to play over the easier parts of the piece as often as the difficult ones. This is wasting time, and leads to incorrect study. Many players have experienced the greatest difficulty in divesting themselves of these evil habits. It is absolutely necessary to observe the following rules in practising:—

1. The piece must be played through several times slowly, and as well as possible, in order to form a general idea of its character and difficult passages.

2. The latter are to be attacked without delay, after seeking the best adapted fingering, and practised slowly, with a precise and firm touch, even if one has to force one's self on account of having fallen victim to a hasty and superficial method of study. To acquire a correct and flowing style of playing is only possible by practising very slowly.

3. If a certain passage offers peculiar difficulties, try while practising to count aloud, and accent sharply, both in counting and playing; thus rhythmic feeling is not only developed better, but also the counting aloud exercises a great and undeniable influence upon the even development of the force of the fingers. Yet this counting aloud must not be carried to excess, as it tends to turn the study of Piano-Forte playing into mere mechanism. It should therefore by no means be resorted to invariably. In compositions with no fingering marked, the player should resort to the experience he has acquired in Finger Exercises and Études. In case this does not suffice, he must seek a fingering himself. Upon thorough reflection, each one will find, if not always the best, yet certainly a good fingering.

4. The player should guard against the bad habit of hurrying, a fault into which he easily falls if he is careless, and which is more common than the equally bad habit of dragging.

5. A player possessed of true musical feeling will strive more or less in studying these single parts to render them with taste and due observance of the marks of expression, unless there are reasons, having reference to the mechanism of playing, which force him to the contrary. For it is often necessary to practise certain passages with a firm touch, before one is able to render them, as prescribed *piano* or *pianissimo*, with clearness and evenness. Other passages, especially *staccato* double notes, must be studied *piano* in order to attain that facility which even in *ff* must not be wanting. But if the player's attention has been drawn too much to the conquering of mechanical difficulties to be able to regard expression, it will then become necessary that he play the piece several times with especial regard to all signs which refer to expression, feeling, and character of the piece. The study of the right use of the pedal should also be observed.

6. A player who has not yet become accustomed to playing before others, must study the composition which he intends for public performance with such thoroughness that technically, as well as with regard to style, his fingers can find as it were, their own way and true expression, if he should be overcome with fear and embarrassment, which is often the case at the commencement of the performance. An artistic rendering of the piece, under such circumstances, is out of the question; yet it will guard the player against the misfortune of ceasing altogether, while by degrees he will gain sufficient composure and deliberation to use his powers with perfect freedom as he gets farther on in the piece.

7. In order to correct faulty execution, players should not choose too difficult studies and pieces, so that they may devote their attention principally to the position of the hand. But if such is not the case, it will be found more advantageous, for the quicker development of mechanical dexterity, to practise such studies as are a little beyond the powers of the player.

8. Sometimes it is of advantage to study such works as will call forth all the powers of the player. His execution will in this way improve most rapidly, and receive new impulse, even though he do not wholly succeed in rendering the composition perfectly. Yet it is also necessary, at a later period, to practise anew those pieces whose difficulties he could not formerly master completely.

READING OR PLAYING AT SIGHT.

1. The player can only devote his attention to the study of reading at sight, after he has gone wholly beyond the rudiments and acquired a certain degree of execution.

2. He should choose such works as he can fully master, and which, with especial regard to mechanism, present but few difficulties.

3. The principal rule in the study of reading at sight is to allow nothing to prevent playing one section of a piece without stopping from beginning to end. Even if chords are struck wrong and passages played imperfectly, or notes have to be omitted, yet all this must not induce the player to stop and correct himself, but he should continue playing uninterruptedly, endeavoring to render, if but in the main points, a faithful picture of the whole work.

4. He must choose a tempo which facilitates the execution, yet it should not deviate much from the one prescribed. Difficult passages must be played through in the manner described until they are conquered. Sometimes this is done after playing them over carefully twice or thrice, yet often a longer study is required. But to play such passages fifty or even a hundred times without interruption must not be thought necessary, for this would only tend to weaken the force of the fingers. A certain point, which must be fixed by the player's judgment, ought not to be exceeded; then the practice of these passages should be discontinued until the following day.

5. A piece should in this manner be played through once, at most, and then exchanged for another.

6. He will by degrees be able to form readily a conception of the piece, and learn to read even intricate chords and passages in an instant. Knowledge of harmony is of special importance, if not absolutely indispensable to this end.

7. Playing together with others, either works for Piano-Forte for four hands, or for Piano-Forte with accompaniment of one or more instruments, will also be found very useful.

CONCLUDING REMARKS.

There are two dangers which the player must shun in the course of his study, viz.:—Despondency and want of perseverance, and overvaluing his own performance. The despondent player should never forget that he who perseveres can overcome that which seems unconquerable, and if not wholly deficient in talent, he will, by continuous effort, be able to occupy a high position, and contribute his mite to the progress of art, even though he does not succeed in reaching the summit of perfection.

To the conceited we would say, that, however high he may be, he will always find his superior as soon as he slackens his exertions, and he will go backward as soon as he yields to a false belief in his own superiority.

Finally, he who is by nature gifted with talent or genius should by no means regard these gifts as his own desert, but as a sacred obligation to develop them to a degree which would enable him to perform that which may be duly expected from the greatness of his talent. For a man's merit consists only in the application and exertion he employs in the attainment of the goal he has marked out for himself. (*Plaidy.*)



VOCABULARY OF MUSICAL TERMS USED IN THE PRECEDING EXERCISES.

A chaque harmonie. To each chord.

Assai. Very; as, **Adagio Assai.** Very slow.

Affettuoso. Affectionately, tenderly.

Andante Maestoso. Slow, with majesty.

Ben Sostenuto il canto. The air well sustained.

Calando. A gradual decrease of power.

Cantando. In a singing style.

Gioviale. Jovial.

Il melodia ben marcato. The melody well marked.

Legatissimo. Extremely legato.

Morendo. Dying away.

Non troppo. Not too much; as **Non troppo Adagio.** Not too slow.

Religioso. Religiously.

Vivo. Lively.

VOCABULARY OF MUSICAL TERMS USED IN THE PRECEDING LESSONS.

Agitato. Agitated.

Amoroso. Affectionately, tenderly.

Armonioso. Harmoniously.

Cantabile. In a singing style.

Con anima. With animation.

Con leggierezza. With lightness.

Con spirito. With spirit.

Dolce. Sweetly and melodiously.

Energico. With energy.

Larghetto. Diminutive of Largo, and less slow.

Leggiero. Lightly.

Lusingando. Soothingly, persuasively.

Perdendosi. This term implies a gradual diminution in the power of tone and speed of movement.

Piú. An adverb of augmentation; as, **Piú presto**, *quicker*, or **Piú piano**, *softer*.

Plaintive. Plaintively.

Poco. A little.

Poco a poco. Little by little.

Possibile. Possible; as, **Piú forte possibile.** As loud as possible.

Quasi. In the manner of; as **Quasi Andante.** In the manner of **Andante.**

Sempre. Always; as **Sempre forte.** Always loud.

Smorzando. A gradual diminution as to tone.

Tempo di Minuetto. In the time or movement of the Minuet.

Vivace. With vivacity or life.

DICTIONARY OF MUSICAL TERMS.

A. (*Italian*), by, for.
ACCELERANDO, (*It.*) accelerating the movement.
ACCOMPANIMENT, a part added to a principal one by way of enhancing the effect of the composition.
ADAGIO, (*It.*) a very slow degree of movement.
ADAGISSIMO, (*It.*) extremely slow.
AD LIBITUM, (*Latin*), at will, or discretion. This expression implies that the time of some particular passage is left to the pleasure of the performer; or that he is at liberty to introduce whatever embellishments his fancy may suggest.
AFFETUOSO, (*It.*) affectionate, tender.
AGITATO, **CON AGITAZIONE**, (*It.*) with agitation, anxiously.
AL, **ALL**, **ALLA**, (*It.*) to the; sometimes, in the style of.
ALLEGREMENTE, (*It.*) with quickness.
ALLEGRETTO, (*It.*) somewhat cheerful, but not so quick as *allegro*.
ALLEGRETTO SCHERZANDO, (*It.*) moderately playful and vivacious.
ALLEGREZZA, (*It.*) joy; as, *con allegrezza*, joyfully, animatedly.
ALLEGRISSIMO, (*It.*) extremely quick and lively.
ALLEGRO, (*It.*) quick, lively. A term implying a rapid and vivacious movement, but which is frequently modified by the addition of other words; as, *allegro agitato*, quick, with anxiety and agitation, &c.
AL SEGNO, **AL SEG.**, or the character F , signifies that the performer must return to a similar character in the course of the movement, and play from that place to the word *fine*, or to the mark C over a double bar.
ALZANTE, (*It.*) implies a movement somewhat slow and sedate. This term is often modified, both as to time and style, by the addition of other words.
ANDANTINO, (*It.*) somewhat slower than *andante*.
ANIMATO, **CON ANIMA**, **ANIMOSO**, (*It.*) with animation, in a spirited manner.
A PIACERE, **A PIACIMENTO**, (*It.*) at the pleasure of the performer.
APPOGIATURA, (*It.*) a note of embellishment, generally written in a small character.
APPOGIATO, (*It.*) dwelt, leaned upon.
ARIA, (*It.*) an air or song.
ARIO, (*It.*) in the style of an air.
ARPEGGIANDO, (*It.*) passages formed of the notes of chords taken in rapid succession.
ARPEGGIATO, (*It.*) sion, in imitation of the harp, are said to be in *arpeggio*.
ASSAI, (*It.*) very, extremely. This adverb is always joined to some other word, of which it extends the signification; as, *adagio assai*, very slow; *allegro assai*, very quick.
A TEMPO, (*It.*) in the regular time.
A TEMPO GIUSTO, (*It.*) in strict and equal time.
ATTACCA, **ATTACCA SUBITO**, (*It.*) implies that the performer must directly commence the following movement.
BALLAD, a short and familiar song.
BARCAROLLE, (*It.*) a song sung by the Venetian gondoliers or boatmen.
BEAT, one of the principal graces in music.
BEN, (*It.*) well; as, *BEN MARCATO*, (*It.*) well marked. This expression indicates that the passage must be executed in a clear, distinct, and strongly-accented manner.
BIS, (*Lat.*) twice. A term which indicates that a certain passage, distinguished by a curve drawn over it, must be performed twice.
BRILLANTE, (*It.* and *Fr.*) an expression indicating a showy and sparkling style of performance.
BRIO, **BRIOSIO**, (*It.*) with brilliancy and spirit.
CON BRIO, **BRIO**, (*Fr.*) sprinkled, broken into arpeggios.
CADENCE, a close in melody or harmony; an ornamental and extemporaneous passage introduced at the close of a song or piece of music.
CADENCE, (*Fr.*) a shake; also, a cadence in harmony; as, *cadence parfaite*, a perfect cadence; *cadence rompu*, an interrupted cadence.
CADENZA, (*It.*) a cadence, or close, or the termination of a song or other movement, introducing some fanciful and extemporaneous embellishment.
CALANDO, (*It.*) gradually diminishing in tone and quickness.
CALORE, (*It.*) with much warmth and animation.
CANONE, (*It.*) a canon, or catch for several voices or instruments.
CANON, a species of uninterrupted imitation.
CANTABILE, (*It.*) in a graceful and singing style.
CANTANTE, (*It.*) a part to be executed by the voice.
CAPELLA, **ALLA**, (*It.*) in the shrill style.
CAPO, (*It.*) the head, or beginning.
CAPRICCIO, (*It.*) a fanciful and irregular species of composition.
CATCH, a vocal piece in several parts, of a humorous character.
CAVATINA, (*It.*) an air of one movement or part only, occasionally preceded by a recitative.
CHANT, (*Fr.*) a song or melody; the vocal part.
CHE, (*It.*) than; as, *poco piu che andante*, rather slower than *andante*.
CHORD, a combination of sounds forming harmony.
CHROMATIC, proceeding by semitones, or formed by means of semitones.
CODA, (*It.*) a few bars added at the close of a composition, beyond its natural termination.
COLLA PARTE, (*It.*) implies that the accompanist must follow the principal part in regard to time.
CON, (*It.*) with; as, *con espressione*, with expression; *con brillancy and spirit*.
CONCERTO, (*It.*) concord, agreement. A selection of pieces is sometimes so called.
CONCERTO, (*It.*) a composition intended to display the powers of some particular instrument.
CON DOLCEZZA, (*It.*) with sweetness.
CON DOLORE, (*It.*) mournfully, with pathos.

CON GRAVITA, (*It.*) with gravity.
CON GRAZIA, (*It.*) with grace.
CON GUSTO, **GUSTOSO**, (*It.*) with taste.
CON IMPETO, (*It.*) with impetuosity.
CON MOTO, (*It.*) in an agitated style, with spirit.
CON SPIRITO, (*It.*) with quickness and spirit.
CRESCENDO, or **CRES.**, (*It.*) with a gradually increasing quantity of tone.
DA, (*It.*) by.
DA CAPO, or **D. C.**, (*It.*) from the beginning; an expression which is often written at the end of a movement, to indicate that the performer must return to and finish with the first strain.
DAL, (*It.*) by; as, *dal segno*, from the sign; a mark of repetition.
DECRESCENDO, (*It.*) gradually decreasing in quantity of tone.
DELICATEZZA, (*It.*) delicacy; as, *con delicatezza*, with delicacy of expression.
DELICATO, (*It.*) delicately.
DIATONIC, (*Greek*), naturally; that is, according to the degrees of the major or minor scale, or by tones and semitones only.
DILUENDO, (*It.*) a gradual dying away of the tone till it arrives at extinction.
DIMINUENDO, or **DIM.**, (*It.*) implies that the quantity of tone must be gradually diminished.
DI MOLTO, (*It.*) an expression which serves to augment the signification of the word to which it is added; as, *allegro di molto*, very quick.
DIVERTIMENTO, (*It.*) a short, light composition, written in a familiar and pleasing style.
DOLCE, or **DOL.**, (*It.*) implies a soft and sweet style.
DOLCEZZA, or **CON DOLCEZZA**, (*It.*) with sweetness and softness.
DOLCEMENTE, (*It.*) in a sweet and graceful style.
DOLOROSO, (*It.*) indicates a soft and pathetic style.
E, **ED**, the Italian conjunction and; as, *flauto e violino*, flute and violin; *nobilmente ed animato*, with grandeur and spirit.
ELEGAMENTE, (*It.*) with elegance.
ELEGANTE, **ELEGANZA**, (*It.*) with elegance, gracefully.
ENERGICO, **CON ENERGIA**, **ENERGICAMENTE**, (*It.*) with energy.
ESPRESSIVO, or **CON ESPRESSIONE**, (*It.*) with expression.
ESTRAGANZA, (*It.*) extravagant and wild, as to composition and performance.
FACILITA, (*It.*) a facilitation, an easier adaptation.
FANTASIE, (*Fr.*) a species of composition in *FANTASIA*, (*It.*) which the author gives free scope to his ideas, without regard to these systematic forms which regulate other compositions.
FINALE, the last piece of any act of an opera, or of a concert; or the last movement of a symphony or sonata, or other pieces.
FINE, (*It.*) the end.
FORTE, or **FOR.**, or simply *f*, (*It.*) loud.
FORTISSIMO, or *ff*, (*It.*) very loud.
FORZANDO, or **FORZ.**, or *sf*, implies that the note is to be marked with particular emphasis or force.
FURIO, **CON FURIA**, (*It.*) with intense animation.
FURIOSO, or **CON FURIA**, (*It.*) with fire.
GALEMENT, (*Fr.*) in a cheerful and lively style.
GALLOPPE, (*Fr.*) a gallop; a quick German dance-tune.
GALOP, (*Ger.*) a quick species of dance, generally *galoppe*, (*Fr.*) rally in 2^d time.
GIUSTO, (*It.*) in just an exact time.
GRACES, occasional embellishments, sometimes indicated by the composer, sometimes spontaneously introduced by the performer. The most important of these are the *apoggiatura*, the *turn*, and the *shake*.
GRANDIOSO, (*It.*) in a grand and elevated style.
GRAN GUSTO, (*It.*) in an exact grand style.
GRACIOSAMENTE, (*It.*) dignified and solemn.
GRAVE, (*It.*) the slowest degree of movement; also, a deep, low pitch in the scale of sounds.
GRAVITA, (*It.*) gravity; as, *con gravita*, with gravity.
GRUPETTO, (*It.*) a group of notes; a turn.
GRUPPO, (*It.*) a turn, or group.
GUSTO, **GUSTOSO**, or **CON GUSTO**, (*It.*) with taste, elegantly.
IL, (*It.*) the.
IMITAZIONE, (*It.*) an imitation.
IMPETUOSO, (*It.*) with impetuosity, impetuously.
IMPROPTUO, (*Fr.*) an extemporaneous production.
IMPROVISARE, (*It.*) to compose or sing extemporaneously.
IN, (*It.*) in; as, *in tempo*, in time.
INNOCENTE, **INNOCENTEMENTE**, (*It.*) in an artless and simple style.
INTERLUDE, an intermediate strain or movement.
INTRADA, (*It.*) a short introductory movement.
INTRODUZIONE, (*It.*) movement.
ISTESSO, (*It.*) the same; as, *istesso tempo*, the same time.
LARGHETTO, (*It.*) indicates a time slow and measured in its movement, but less so than *Largo*.
LARGHISSIMO, (*It.*) extremely slow.
LARGO, (*It.*) a very slow and solemn degree of movement.
LEGATO, (*It.*) in a smooth and connected manner.
LEGHISSIMO, (*It.*) exceedingly smooth and connected.
LEGEREMENT, (*Fr.*) with lightness and gaiety.
LEGGIARDO, (*It.*) light, gentle.
LEGGIERAMENTE, (*It.*) lightly, gently.
LEGGIERO, or **CON LEGGIEREZZA**, (*It.*) with lightness and facility of execution.
LEGGHISSIMO, (*It.*) with the utmost lightness and facility.
LENTANDO, (*It.*) with increasing slowness.
LENTEMENTE, (*It.*) in slow time.
LENTO, **LIATO**, (*Fr.*) smoothness of connection; also, a bird or tie.
LOCO, (*Lat.*) This word implies that a passage is to

be played just as it is written in regard to pitch; it is generally occurs after *Seu alta*, or *Seu bassa*.
MA, (*It.*) but; as, *allegro ma non troppo*, quick, but not too much so.
MAESTOSO, (*It.*) with majestic and dignified expression.
MAIN, (*Fr.*) the hand; as, *main droite*, main gauche, or *M.D.*, *M.G.*, the right or left hand in piano-music.
MANO, (*It.*) the hand. *Mano destra*, or *destra*, the right hand; *mano sinistra*, the left hand.
MARCATO, (*It.*) in a marked and emphatic style.
MARZIA, (*It.*) a march.
MARZIALE, (*It.*) in a martial style.
MELANGE, (*Fr.*) a composition founded on several favorite airs; a medley.
MEME, (*Fr.*) the same; as, *même mouvement*, in the same time.
MESTO, (*It.*) mournfully, sadly, pathetically.
MESTOSO, (*It.*) sadly, pensively.
METRONOME, (*Fr.*) an ingenious instrument for indicating the exact time of a musical piece by means of a pendulum, which may be shortened or lengthened at pleasure.
MEZZO, (*It.*) in a middling degree or manner; as, *mezzo forte*, rather loud; *mezzo piano*, rather soft.
MEZZO CARATTERE, (*It.*) implies a moderate degree of expression and execution.
MODERATO, (*It.*) with a moderate degree of quickness.
MOLTO, (*It.*) very, extremely; as, *molto allegro*, very quick; *molto adagio*, extremely slow.
MORCEAU, (*Fr.*) a piece or musical composition of any kind.
MORDETE, (*It.*) a beat or transient shake.
MORENDO, (*It.*) gradually subsiding in regard to tone and time; dying away.
MOSSO, (*It.*) movement; as, *piu mosso*, with more movement, more quick.
MOTO, or **CON MOTO**, (*It.*) with agitation.
MOVIMENTO, (*It.*) time, movement.
NOBILE, **NOBILMENTE**, (*It.*) with nobleness, grandeur.
NOTTURNO, (*It.*) a composition, vocal or instrumental, suitable for evening recreation, from its elegance and lightness of character.
O, (*It.*) or, as, *flauto o violino*, flute or violin.
OBLIATO, or **OBLIGATI**, (*It.*) a part or parts of a composition, indispensable to its just performance, and which, therefore, cannot properly be omitted.
OTTAVA, or **SVA**, (*It.*) an octave. This word is generally joined with *alta* or *bassa*; the first signifies that the passage to which it is applied must be played an octave higher than it is written; the second, that it must be played an octave lower.
PASSIONATE, (*It.*) in an impassioned manner.
PATETICO, (*It.*) pathetically.
PATHETIQUE, (*Fr.*) pathetic.
PASTORALE, (*It.*) a soft and rural movement.
PEDALE, (*It.*) a pedal or stationary base. In piano-music, this term implies that the performer must press down the pedal which takes off the dampers.
PERDENDO, **PERDENDOSI**, or **PERDEN.**, (*It.*) implies a gradual diminution, both in the quantity of tone and speed of movement.
PEU, (*Fr.*) a little.
PIRASE, a short musical sentence, containing an incomplete idea.
PIACERE, (*It.*) will, pleasure; as, *a piacere*, at the performer's pleasure in regard to time.
PIANISSIMO, or *pp*, (*It.*) extremely soft.
PIANO, or *p*, (*It.*) soft.
PIU, (*It.*) an adverb of augmentation; as, *piu presto*, quicker; *piu piano*, softer.
PLANTIV, (*It.*) expressively, plaintively.
PLUUS, (*Fr.*) more; as, *pius anime*, with greater animation.
POCO, (*It.*) a little, rather, somewhat; as, *poco presto*, rather quick; *poco piano*, somewhat soft.
POCO A POCO, (*It.*) by degrees, gradually; as, *poco a poco crescendo*, louder and louder by degrees; *poco a poco diminuendo*, softer and softer by degrees.
POI, (*It.*) then; as, *piano poi forte*, soft, then loud.
POLACCA, (*It.*) a slow Polish dance, in 3-4 time.
POLONAISE, (*Fr.*) a time of a peculiar rhythm.
POLONAIS, (*Fr.*) ical construction, as the melodial members usually terminate on the third quarter of the measure.
POMPOSO, (*It.*) in a grand and pompous manner.
PORFAMENTO, (*It.*) the manner of sustaining and conducting the voice; a gliding from one note to another.
POSSIBILE, (*It.*) possible; as, *pui forte possibile*, as loud as possible.
POTPOURRI, (*Fr.*) a fantasia on favorite airs.
PRECIPITATO, (*It.*) in a hurried manner.
PRECISIONE, (*It.*) with precision, exactitude.
PRELUDIO, (*It.*) a prelude or introduction.
PRESTO, (*Fr.*) first; also, *presto*, first time.
PRESTISSIMO, (*It.*) the most rapid degree of movement.
PRESTO, (*It.*) very quick.
PRIMO, (*It.*) first; as, *violino primo*, first violin; *tempo primo*, in the first or original time.
QUADRILLE, (*Fr.*) a French dance.
QUASI, (*It.*) in the manner or style of; as, *quasi allegretto*, like an *allegretto*.
QUIETO, (*It.*) with calmness or repose; quietly.
RADDOLCENTO, (*It.*) with augmented softness.
RALLENTANDO, (*It.*) implies a gradual diminution in the speed of the movement.
RAPIDO, (*It.*) rapidly.
REPERA, (*Fr.*) to garden, or tag-end to a song.
RINFORZANDO, **RINFORZATO**, or *mf*, or *f*, (*It.*) with additional tone and emphasis.
ROMANCE, (*Fr.*) a short lyric tale set to music; *ROMANZA*, (*It.*) or a simple and elegant melody suitable to such words.
RONDEAU, (*Fr.*) a composition of several strains.
RONDE, (*It.*) or members, at the end of each of which the first part or subject is repeated.

RITENENTE, **RITENUTO**, (*It.*) a decrease in the speed of the movement.
SCHERZANDO, **SCHERZATO**, **SCHERZOSO**, or **SCHERZ.**, (*It.*) in a light, playful, and sportive manner.
SEGNO, or **S.**, (*It.*) a sign; as, *dal segno*, return to the sign; *dal segno*, repeat from the sign.
SEQUE, **SEQUITO**, (*It.*) now follows; or, as follows; as, *segue il coro*, the chorus follows; *segue la finale*, the finale now follows. It is also used in the sense of, in similar, or like manner, to show that a subsequent passage is to be played like that which precedes it.
SEMPLICE, **SEMPLICEMENTE**, (*It.*) with simplicity, artlessly.
SEMPRE, (*It.*) always; as, *sempre staccato*, always staccato; or detached; *sempre forte*, always loud; *sempre piu forte*, continually increasing in force.
SERIOSO, (*It.*) in a serious style.
SERPEGGIANDO, (*It.*) gently and silently creeping onwards, quietly advancing.
SFORZATO, **SFORZANDO**, or *sf.*, (*It.*) implies that a particular note is to be played with emphasis.
SICILLIANO, (*It.*) a movement of a slow, soothing, pastoral character, in 6-8 time, resembling a dance peculiar to the peasantry of Sicily.
SINFONIA, (*It.*) a symphony or orchestral composition in many parts.
SLENTANDO, (*It.*) a gradual diminution in the time or speed of the movement.
SMORZANDO, (*It.*) a gradual diminution as to tone.
SOAVE, (*It.*) in a soft, sweet, and delicate style.
SOGETTO, (*It.*) the subject or theme.
SOLI, plural of **SOLO**, (*It.*) implies that two or more principal parts play or sing together. Such parts, of course, are never doubled.
SOLO, **SOLA**, (*It.*) alone.
SOLO, (*It.*) a composition, or even a passage, for a single voice or instrument.
SONATA, (*It.*) a composition consisting of several sonatas, (*Fr.*) movements, generally for a single principal instrument, with or without accompaniments.
SOSTENUTO, or **SOST.**, (*It.*) sustained, continuous as to tone.
SPIRITO, **CON SPIRITO**, (*It.*) with spirit.
SPIRITOSO, (*It.*) with great spirit.
STACCATO, (*It.*) implies that the notes are to be played distinct, and detached from one another.
STESSO, (*It.*) the same.
SUBITO, (*It.*) quickly; as, *polti subito*, turn quickly.
SUITE, (*Fr.*) a series, a collection; as, *une suite de pieces*, a series of lessons.
SYNCOPE, (*It.*) in a constrained and synopated style.
SYNCOPE, (*It.*) When a tone begins on an unaccented part of a measure, and is continued in the next part of the measure or on the first part of the succeeding measure.
TACE, (*Lat.*) implies that during a movement, or part of a movement, some particular instrument is to be silent; as, *fiasco tacet*, the flute is not to play.
TANTO, **NON**, (*It.*) not so much; not too much.
TARDO, (*It.*) slowly, in a dragging manner.
TEMA, (*It.*) a subject or theme.
TEMPESTOSO, (*It.*) in a tempestuous manner.
TEMPO COMODO, (*It.*) in a convenient degree of movement.
TENDREMENT, (*Fr.*) affectionately, tenderly.
TENERAMENTE, **TENERO**, or **CON TENEREZZA**, (*It.*) tenderly.
TENUTO, or **TEN.**, (*It.*) implies that a note, or notes, must be sustained or kept down the full time.
THEME, (*Fr.*) a subject.
TIMOROSO, (*It.*) with timidity and awe.
TRANQUILLO, **TRANQUILLAMENTE**, or **CON TRANQUILLEZZA**, (*It.*) tranquilly, composedly.
TREMENTO, (*It.*) with a tremendous expression, horribly.
TREMANDO, (*It.*) implies the reiteration of a note or chord with great rapidity.
TREMLATE, (*It.*) so as to produce a tremulous kind of motion.
TRILLANDO, (*It.*) a succession of shakes on different notes.
TRILLE, (*Fr.*) a shake, a trill.
TRILLO, (*It.*) a trill.
TRIO, (*It.*) a piece for three voices or instruments. This term also denotes a second movement to a waltz, march, minuet, &c. which always leads back to a repetition of the first or principal movement.
TRIPLET, a group of three notes, arising from the division of a note into three equal parts of the next inferior duration.
TUTTA FORZA, (*It.*) with the utmost vehemence, as loud as possible.
TUTTI, (*It.*) plural, all; a term used to point out those passages where all the voices or instruments, or both, are to be introduced.
UN, (*It.*) as, *un poco*, a little.
VALCE, (*It.*) a waltz.
VALSE, (*Fr.*) a waltz.
VELOCE, or **CON VELOCITA**, (*It.*) in rapid time.
VELOCESSIMO, (*It.*) with extreme rapidity.
VIBRANTE, (*It.*) a peculiar manner of touching the keys of the piano.
VIGOROSO, **VIGOROSAMENTE**, (*It.*) boldly, vigorously.
VISTAMENTE, (*It.*) with quickness.
VITE, (*Fr.*) vivacity.
VIVACE, **VIVAMENTE**, or **CON VIVACITA**, (*It.*) with briskness and animation.
VIVACISSIMO, (*It.*) with extreme vivacity.
VIVACITA, (*It.*) vivacity.
VIVO, **CON VIVEZZA**, (*It.*) animated, lively.
VOCE, (*It.*) the voice.
VOLANTE, (*It.*) in a light and rapid manner.
VOLTA, (*It.*) time of playing a movement; as, *prima volta*, the first time of playing, &c.
VOLTI SUBITO, or **V. 3.**, (*It.*) turn over quickly.
WALZER, (*Ger.*) a waltz.

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